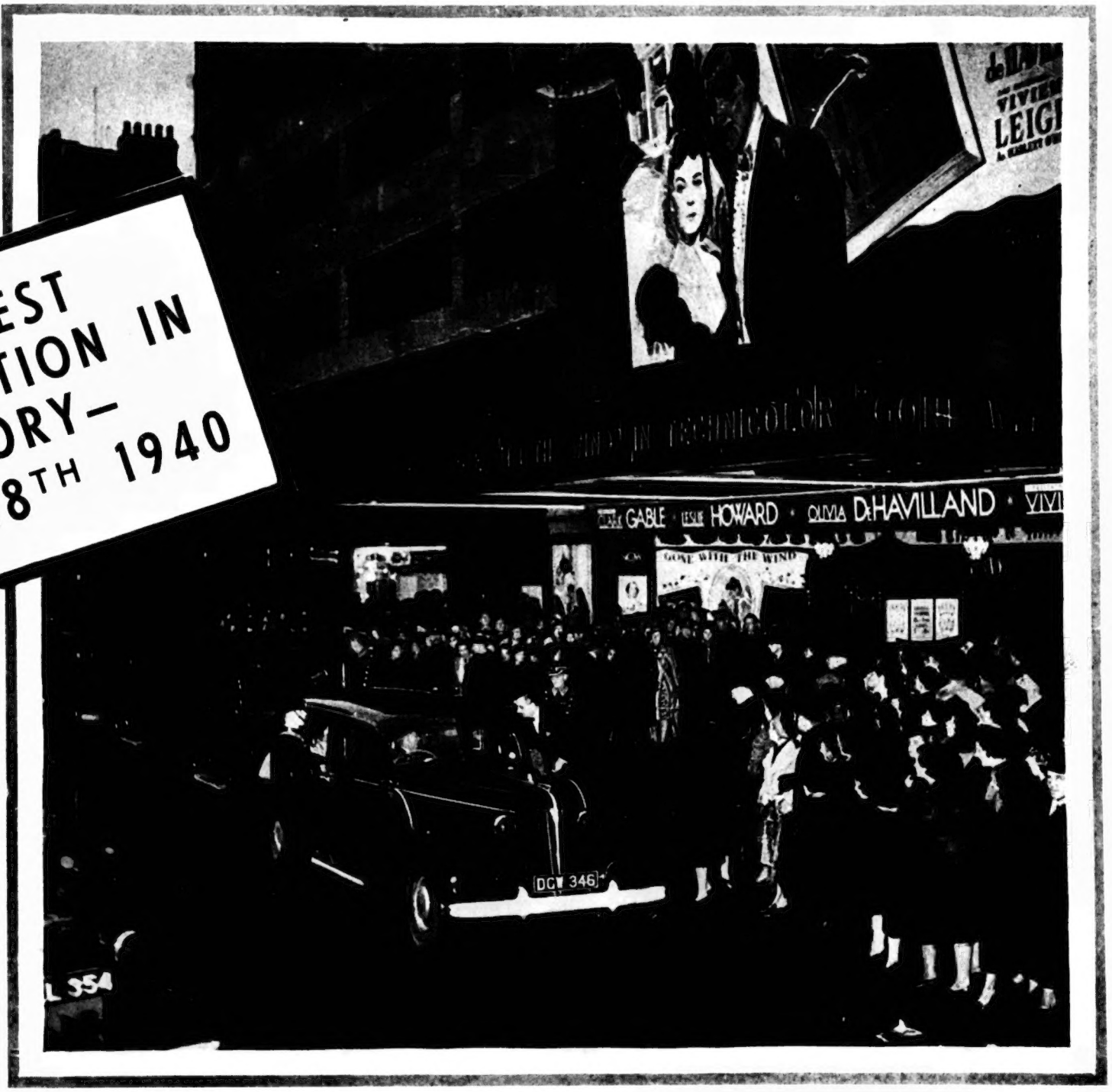
ire WEEKLY

Kinemas and Fuel Cuts —Official

—See Page 3

GREATEST PRESENTATION IN HISTORY— APRIL 18TH 1940



REATEST RE-PRESENTATION
N HISTORY – DEC. 29TH 1947* !
GONE WITH THE WIND

*GENERALLY RELEASED BY THE No. 1 COMPANY—METRO-GOLDWYN-MAYER!

BETTE DAVIS * PAUL HENREID * CLAUDE RAINS IN "DECEPTION"

WARNERS'

Bette tells a big lie in "Deception"

Warner opening tells the big truth about "Deception"!

"DECEPTION" IS A SMASH

"THE BIG HEART"
BIG
for Gaumont Haymarket and Marble Arch Pavilion
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,109. Thursday, October 2, 1947. Vol. 368.

McNEIL REPLIES TO VYSHINSKY
See BRITISH MOVIETONE NEWS

TELEVISION: TRADE REPORT COMPLETED

For Advisory Body This Week

THE film industry has now completed its television plans, and a detailed report giving the trade's considered views is being sent to the Television Advisory Committee this week.

This important step forward has been taken following a meeting in London on Monday, when representatives of renters, producers and exhibitors met and drew up a preliminary memorandum.

This report has since been circulated, and Sir Henry French, Walter Fuller and Frank Hill, representing the three main bodies of the trade, have completed their comments.

The producers' views on television are likely to emerge at this week's meeting of the council and the British Film Producers' Association.

The KINE. understands that Major R. P. Baker and Sam Eckman, Jun., represented the renters, together with Frank Hill, at Monday's meeting. Mr. Rank and Sir Henry French represented the producers, and Fred Prior and Walter Fuller represented the exhibitors.

TELEVISION MAY REPLACE CAMERA

Electronics may replace the studio camera. Experiments have started at Nettlefold studios with a television camera in the place of a film camera, writes a KINE. reporter. It is claimed that by later recording the televised image on to film, producers will be able to gain greater control of picture quality and make a considerable reduction in foot candle-power.

This is the background to the opening this week of the 1947 Radiolympia.

But, writes our reporter, who on Tuesday attended a preview of the Olympia show, there is little to worry the film business in the commercial receiving side of television. There were no last-minute surprises—and the screens and reception quality from Alexander Palace is little above pre-war standards.

PRODUCERS WILL DEBATE TAX

The new film tax is likely to be discussed by British producers at their monthly council meeting in London this week.

Kinemas Excluded from Fuel Staggering System

MINISTRY WILL DO ITS BEST TO KEEP THEM WELL STOCKED

Official Statement to the C.E.A.

KINEMAS are not to be included in the industrial fuel staggering system this winter; and, as far as possible, the Ministry of Fuel and Power will keep them stocked with all vital supplies of solid fuel.

But the Ministry has this week concluded an agreement with the C.E.A. so that as from October 20 all members will be asked to make certain running economies in the use of electricity.

If weather conditions are exceptionally severe, the Ministry warns, kinemas may be asked on a national level—in conjunction with the C.E.A.—to curtail opening hours.

In an exclusive interview with a "Kine." reporter earlier this week, J. H. Milner, the South Eastern regional controller of the Ministry, said: "We at the Ministry consider the kinemas an essential part of our plans to save fuel. It is obvious that if 800 people are sitting in a kinema, then power is being saved in nearly 400 homes. And kinemas use very little fuel."

Previously, writes our reporter, a full-dress Press conference had been called by Sir Frederick Leggett, chairman of the London and South Eastern Regional Board of Industry.

At this meeting, answering a KINE. query, J. M. Waite, an executive of the Central Electricity Board, said that kinemas and theatres were definitely not included in the national plans to stagger industrial hours.

E. J. Taylor, chairman of the electricity sub-committee of the South Eastern R.B.I., said that the area will have no powerless day system which could affect kinemas.

Mr. Milner, writes our reporter, could give no definite assurance; but there was no reason to suppose that film-stock manufacturers would face another crisis in production this winter.

The Ministry plea to the C.E.A. asks that exhibitors make these economies until March 31, 1948:

No electrically operated curtains and stage lighting: no illuminated organ consoles: no proscenium arcs and decorative lighting in the auditorium: no lighting directly associated with advertising: no exterior lighting except that necessary for public safety: and vestibule and passage lighting to be of a minimum wattage consistent with public and staff safety.

EXHIBITORS TELL HOME OFFICE: "NO"

The C.E.A. has now handed a detailed memorandum to the Home Office, setting out the Association's comments on the proposed draft of new Cinematograph Regulations. These proposals were first exclusively analysed in the KINE. on June 19.

It is understood that the exhibitors have rejected as unworkable about 90 per cent. of the Government proposals.

In particular. the memorandum says that the architectural safety measures would make the majority of British kinemas obsolete and put exhibitors out of business as soon as the draft became law.

FILM-MAKING AN ESSENTIAL INDUSTRY

Usherettes to be Directed

ALL kinema usherettes, commissionaires, and general labouring staffs are now controlled by the Ministry of Labour. This was confirmed for the KINE. by a Ministry official this week.

But the Ministry does not intend to make any further Order which can force staff to leave their jobs in kinemas for more essential work.

Meanwhile, the Ministry informs the KINE. that British studios are to be classed as an essential industry as they are now a "dollar-saving" project. He added that it is possible that as production expands, Labour Exchanges will direct craftsmen into the studios as they are needed.

Wardour Street is expected to lose many clerks.

The Ministry put the kinema case like this: "If girls between 18 and 40 leave their present jobs they will be directed into essential industries."

No Change in Reissue Quota Plan

A Board of Trade official told the KINE. this week that the Dalton duty on imported pictures will not change the Films Council's attitude towards granting extended life to quota reissues.

The Council, it is understood, intends to grant extended quota life only if films are of an extremely high merit.

N.A.T.K.E. Resumes Wage Talks with K.R.S.—Adamant on Xmas Closing

THE National Association of Theatrical and Kinema Employees is involved in negotiations with film employers on two important subjects.

On Wednesday, Tom O'Brien, M.P., general secretary of N.A.T.K.E., leads a deputation to the K.R.S. in the morning to resume discussions on the national agreement for all film renting employees.

On Wednesday afternoon, too, N.A.T.K.E. is meeting the C.E.A. to clarify the definition of the word "area" in the Christmas Day closing clauses of the national agreement with the exhibitors.

Tom O'Brien told the KINE. that negotiations with the K.R.S. had made great progress on the subject of working conditions.

"The position regarding wages is extremely acute, however," he said. "You may take it that our idea of wages and the K.R.S. idea are two very different things."

It is hoped that a solution to the Christmas Day closing argument will be reached with the C.E.A.

Mr. O'Brien told the KINE. that N.A.T.K.E. members throughout the country are determined not to work on Christmas Day and, to keep the C.E.A. to the agreement, they are likely to expect the exhibitors to discipline their own members where attempts are made to break the agreement.

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VITAL FIGURES FOR THE FILM TRADE

THERE was never a time when the film industry was in greater need of a man who could put the trade right in the minds of the public.

For, unmistakably, relations between the trade and the customer are not as close as they were.

This week, though, there was published—in the *News Chronicle*—the result of a Gallup Poll investigation into the public attitude to the new film tax. The result is so startling that it deserves the widest publicity.

A cross-section of the British public was asked: "If the tax on U.S. films means that we get no more American pictures . . . should the tax remain or be removed?"

Fifty-eight in every 100 replies favoured the retention of the tax, thus holding the view that the public would get along quite merrily without American pictures.

Twenty-four per cent. were against the tax, and wanted the pictures; 18 per cent. admitted that they did not know. The *News Chronicle* commented that the desire to see the tax imposed was greater among the higher income groups.

The fact remains that a senior public survey system has reported that the British public is in the main in favour of the tax.

We do not for one moment deduce from these figures that the public is totally out of sympathy with American pictures, as some of the critics seem to allege. The recent box-office revival alone would refute this. But what we do deduce is that the public has made up its mind on an issue of profound importance to the film business without the film business doing the slightest thing about it.

A campaign of public enlightenment should have been started weeks ago. It is now very late.

I HEAR that informal moves are on foot for the film industry to make a combined wedding gift to Princess Elizabeth.

The matter is now under discussion by the leading trade associations in the business.

THE chief news item this week took place in private. It was the dinner between half a dozen leading C.E.A. officials and Sir Stafford Cripps.

The dinner had added point as it followed the official announcement of Sir Stafford's new and even more senior position in the Government.

It is fair to point out that the dinner could never have been arranged at a better time from the trade's point of view.

OTHERWISE, according to the best-informed people with whom I have talked, it may fairly be said that the film situation, generally, is deteriorating inasmuch as the U.S. interests, feeling that we are getting ourselves into a filmic mess, are taking the view that the longer they stay put the better terms they will eventually get.

This, from their point of view, is elementary tactics. They are perfectly right, having taken their stand, to dig their heels in and see what happens.

But it puts the onus of getting some action that will break up the deadlock on to the British end of the trade—chiefly the exhibiting end.

OF course, one could point out to the American interests that there is no guarantee that all the participants in a waiting game will not eventually lose equally.

That, however, is for them to decide.

Meanwhile, it must be very, very obvious that far-seeing Treasury officials must be dissatisfied with the position that has arisen.

AN elementary fact stares them in the face. The tax is on, but the dollars are going out.

The dollars will continue to go out. As things stand, the tax is at the moment achieving absolutely nothing in the one field where it was supposed to save us dollars.

Looking into the future and assuming that the present situation continues, it is simple to see that it will be months, if not a year or more, before the tax produces any considerable saving in dollars.

TO take a simple example; I see no reason why "Random Harvest," for instance, could not take just as much money on its reissue as the average new "A" film. And Metro is perfectly entitled to transmit any profits that the film makes. This situation, of course, can go on indefinitely, and while the hold-up in the import of new films will obviously drain the box-office in time to come, there will still be a substantial amount of reissue money for transmission, tax free.

It must therefore be obvious that the formula that has been found is an unsatisfactory one—

L O N G

not only to the film industry, but to the Treasury.

It is probably this realisation that is now causing the coolness on the other side of the Atlantic where, I am assured, the really well-informed people are quite happy to await the trend of events, convinced that the time will come when American films get a very much better deal for themselves.

ON the domestic front, I hear that next week's General Council meeting is not likely to produce a great many fireworks.

The C.E.A. committee that has investigated the suggested Home Office regulations has completed a mammoth report, so long that it occupies something like 72 foolscap pages.

As such, it is not practical to circulate the reply to members, and the draft of the Association's counter-proposals have gone into the Home Office.

The matter is, anyway, strictly speaking, a confidential one, as it is based on private recommendations made in the first place by the Home Office.

THERE was a possibility that the question of reduced film rentals would have been a major item.

General Secretary Walter Fuller rightly pointed out to me in a talk this week, however, there is not much sense in talking about rentals when it is not even certain that there will be films to rent!

Another item will be an effort by Harry Mears to clarify the position of a delegate who seeks admission to a meeting of a committee of which he is not a member. This seems to me to be one of those esoteric items of little or no interest to the world at large.

MEANWHILE, an enormous number of people are propounding theories on any and every aspect of the tax position.

Over in Hollywood, Sir Sidney Clift has been vocal in the *Hollywood Reporter*.

I applaud Sir Sidney and his well-intentioned efforts. It seems unfortunate that he should have picked a paper like the *Reporter*, whose policy line is hostile to Britain and whose reportorial standard is shockingly inaccurate, as a mouthpiece for his views.

It does not become a travelling Englishman to go into print with sneers against his own country's Government. The question of whether he likes that Government is beside the point.

W. J. GELL, with whom I lunched this week, once again gave me first news of his company, Monarch, which, I venture to predict, will play an increasingly important part in film affairs in the next month or so.

You may take it as definite that Bill Gell and his partners have some important production plans lined up. After all, he has had as profound an experience of the administration side of production of any of the senior executives, and he tells me that he is now held up only by studio space.

Meanwhile, I repeat what I said a month or two ago, that the trade will be particularly interested in the names on the Gell board.

It will be seen in the near future that some men who lend very real distinction to this business will be returning to it among Gell's directors.

THE hope expressed by Steve Broidy, president of Monogram, that the *ad valorem* duty would not upset the plans for co-operative production which he was discussing with William Moffat, of Pathé, has been justified.

Before he left for America by the *Queen Elizabeth* he gave me the news that everything was settled, including a useful Monogram release for Pathé. Broidy was well pleased with the outcome of his talks, which, he declares, should go a long way to making a few more dollars available for Britain.

The Monogram chief is still an optimist. "I am convinced that, although the outcome may not be exactly to our liking, in the long run it will benefit both countries," he told me.

THE creation of a Ministry for Economic Affairs with Sir Stafford Cripps as its head, may, I am told, have a profound effect on the future of the documentary industry. It has been pointed out to me that Sir Stafford will have with him the Economic Information Unit, and will have at his disposal a propaganda organisation which will be parallel to the Central Office of Information.

Sir Stafford is known to be deeply interested in the documentary movement. He would be able to sanction the production of documentary pictures if he wished, instead of through the C.o.I. Films Division, which has lately been criticised.

On this subject, I can reveal that further meetings, presided over by Mr. Marquand, the Postmaster-General, have been held in recent weeks and the investigation into the shape of the Films Division goes on steadily.

SIR HENRY FRENCH has returned from his short holiday in the Highlands and there is much activity down at Waterloo Place, where the British Film Producers' Association has its headquarters.

Sir Henry has, of course, played a leading part in the industry's deliberations on the subject of television, and has given expert counsel throughout the long and delicate discussions.

It is on such subjects as these, where the trade is dealing with Government Departments at the highest level, that the experience of an administrator of Sir Henry's standard becomes so valuable.

SHOTS

THE ghost of staff-cutting is starting to walk down Wardour Street.

Without being pessimistic, I can only say that I expected developments on these lines for some time. In the present uncertainty, coupled with the reduced box-office receipts, it was pretty inevitable that the axe would start falling.

I believe that about 40 people went out at Paramount at the beginning of last week—including the shorts subject sales manager and such people as Reggie Wolfe, a young publicist who had built up over 21 years a very cordial goodwill.

MEANWHILE, I hear rumours that one or two of the American companies may close up or drastically prune down such departments as the story-buying agencies and the script-writing organisations.

These units are valuable auxiliaries to Hollywood and New York, but they are expensive luxuries these days.

ARTHUR DENT is becoming a firm favourite with the Fleet Street critics.

No less a dignitary than Stephen Watts leaned out of his Sunday pulpit to give him a pat on the back over the week-end.

As is now well known, the Films Council has taken a special decision to admit Arthur's new film, based on the life of Burns, as quota. "Comin' Thru' the Rye" is apparently a most exceptional picture and it will be released in the last week in January next year, which is a Burns' anniversary week.

THE Trade show will be in the next few weeks, and Arthur tells me that a particularly good job of work has been done by Walter Mycroft, his old colleague from the B.I.P. days.

Mycroft was associate producer and director on the film.

Next in Arthur's list is a screen life of Shakespeare. Many of the people who know him as a Wardour Street personality may not realise that Dent is, in fact, a very deep Shakespeare lover. In his early days he was a touring actor, and he has played many Shakespearian parts. To this day he is liable to challenge you over the lunch table and hit you straight between the eyes with a soliloquy.

ONE of the things, by the way, which most delighted Arthur when he rang up to give me the news that his picture had been given the official certificate was the fact that the Films Council had only seen a rough cut of the picture.

They had viewed it without effects and opticals.

So when they described it as an exceptional film, he claims, they were certainly making no rash statement.

ONE of my correspondents, impressed with the success of the revival of the KINE. Cricket Cup competition, has written in to ask me whether I can help to trace the whereabouts of the trade's other cricket cup—the Bramlin Cup given by the late John Payne.

Payne died back at the beginning of the war, a man of high integrity and great charm of character, who did more to raise the status of the agency business, perhaps, than anybody. His memory is still green in the minds of those who enjoyed his friendship.

A cricket lover, John Payne gave a cup competed for on the production side and named after his company, Bramlins. Nobody seems to know who now possesses the cup. Can any reader help?

ALFRED DAVIS, chairman and managing director of the Davis Theatre, Croydon, is throwing a party this week to introduce the trade and Press to David Webster, who is administrator of the Covent Garden Opera Trust.

The event occurs after we go to press, but my information is that at the reception Mr. Davis will take the opportunity of announcing a new programme of stage and musical events for that very fine theatre of his.

Let us not forget at the time, when so many people are casting an appraising eye at the box-office value of ballet, music and big stage presentation, that Alfred Davis pioneered this type of programme as far as the modern kinema trade is concerned.

He was also the first, or one of the first, members of the trade to give Sunday evening celebrity concerts, and I venture to say that Croydon people have every reason to be grateful to him.

ON the subject of the Gaumont circuit, I have had a note from my old friend Arthur Brown, the G.-B. booking chief, pointing out that I made a bad guess last week when I said that the Chaplin film would play at the Gaumont and Marble Arch Pavilion.

In fact, it will play at the New Gallery and Tivoli concurrently.

This particular point, however, is not of vital moment. Much more important is the fact that U.A. and G.-B. have got together on a booking contract for seven films.

THE sympathy of the trade will go out to Col. A. C. Bromhead, whose wife died suddenly last week at their farm near Basingstoke. A memorial service was held at Petersham on Tuesday.

It is only a few months since R. C. Bromhead, the second of the brothers who have played so large a part in this business of ours, lost his wife.

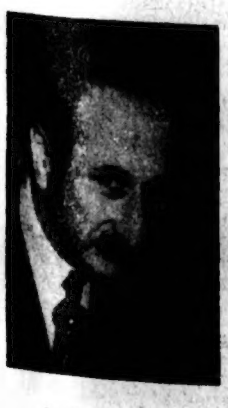
I also recall that there was another bereavement in the family last year.

AFTER bouncing around in an aeroplane, which made a forced landing at Beauvais, Guy Morgan, and one or two other representatives of the British Screenwriters' Association, turned up in Paris last week-end and signed an international charter for scenarists which is likely to be of considerable importance to the production end of the business.

With Morgan were Jack Whittingham, an old Fleet Street colleague of his, John Baines, Marjorie Deans and Anatole de Grunwald.

Script men from the United States, Italy, Spain, Belgium, and France assembled for the signing, the Frenchmen being led by a playwright, Henri Janson.

One of the points the writers agreed on was an international royalty system in payment of film scenarios. Their aim is to raise the status of scenarist to that of dramatist.



ALFRED DAVIS

SIR H. FRENCH

STEVE BROIDY

WALTER MYCROFT

A. C. BROMHEAD

CLOSE-UPS

by SCREENCOMBER

When Wart was a Pimple

ALICE was climbing over a stile in Wonderland when she saw an ancient with a long beard and bleary eyes.

"Who are you?" said Alice.

"Here is my card," he said loftily. Upon it Alice read "Ripley Van Winkleheim, Film Producer."

"Oh," said Alice. "You are a relation of Wart, I presume."

"Wart! Wart!" said Ripley. "That grabbing, squalling little brat!"

"He isn't a little brat," said Alice. "He's a full-grown film magnate."

"Nonsense," said Van Winkleheim. "I used him for the baby Spitz in my just-finished picture released in October, 1901. He dribbled so many bibfuls that we used him for the infant Spitz."

"What was—I mean is—the title of your 1901 masterpiece?" asked Alice.

"I thought every child knew that," said Ripley. "The title is —" Great Expectorations."

"Oh, the Dickens' story!" said Alice intelligently.

"Dickens, pah!" came the reply. "This was an original story. It concerned an American adventurer, Luke Wylie Spitz, who purveyed those small bowls filled with sawdust which one sees in drinking saloons in the Klondyke. Well, Luke Wylie Spitz was shot while feloniously extracting sawdust from the doll belonging to the saloon-keeper's child. The saloon-keeper confiscated the dead man's stock and adopted his child, G. Howie Spitz (this is where Wart came in) and the youngster grew up and married Hoochie, the saloon-keeper's daughter. . . . But what did you mean? Wart grown up?"

"Yes," said Alice, "you have been asleep 46 years. Wart is—well, read this in the KINE."—and she pointed out a paragraph in the Screencomber column.

"How dreadful!" said Ripley. "producing films is the work of artistic genius——the occupation of gentlemen——but selling them? Selling them! I might have guessed it! I knew he would come to no good."

And Ripley turned to the comfort of his slumbers again.

Knowledge is Power

LATEST news of the petrol cut is that Wardour Street executives are developing a patent to drive their cycles without muscular effort. Hot air generated by publicity departments will be stored and compressed and released to drive attached turbines.

The scheme is perfect, it is stated, with one exception. The device which should shut off power at the traffic lights has proved inadequate every time it is used. Passengers in Oxford Street were surprised the other day to see Maxie Thorp and his cycle suddenly leap from Oxford Circus to Marble Arch over the stream of cars and motor buses, his gold trouser clips gleaming in the sunset.

THE MANAGER PRESENTS—

A Preview of Headaches to Come

THERE seems no immediate prospect of an early solution to the stalemate arising from the clapping down of the film import duty. While there is always a possibility that a suitable compromise may restore the flow of American products, the forward-looking exhibitor will already be making plans for the strengthening of his programmes by other attractions.

Chief among these box-office palliatives under consideration is, of course, the possibility of introducing either kine-variety or complete stage shows. On the face of it this appears a feasible solution of the exhibitors' problem, but even the most modest venture into the realms of stage shows is beset with innumerable snags and difficulties.

The Manager whose experience ranging from variety one-night stands, kine-variety to straight pictures, qualifies him to speak with some authority, examines some of the problems which will confront the small exhibitor in the adoption of a stage policy. Here are some random views on the subject, the possibilities of which are being seriously considered by most exhibitors.

☆ ☆ ☆

MORE and more, the minds of exhibitors turn towards the possibility, or, shall I say, the possible necessity for kine-variety in the immediate future. Charing Cross Road is agog with excitement.

"One-night standers" are already dreaming dreams of fat contracts and 50 weeks' booking in every working year—and farewell to Masonic dinners and all that! They have their fingers crossed, hoping that the Chancellor of the Exchequer doesn't weaken.

Reviewing the situation as it is to-day, and thinking in retrospect about a similar condition that developed just before the advent of sound, I have come to the conclusion that vaudeville can help us out if the necessity arises, but only if our resources are conserved and skilfully co-ordinated.

* * *

WE must not underestimate the financial implications that the use of our stages would involve.

To-day there is a tendency for the high-ups in vaudeville to think in terms of hundreds. The average exhibitor cannot afford to think bigger than in tens. To a degree his outlay is predetermined. Generally speaking, he can afford to spend on stage shows just about as much as he does on second features. This seldom exceeds 10 per cent. of the gross.

* * *

A POLICY of kine-variety will necessarily be governed by available resources. Even where stage facilities are available, bringing them back into operation would require considerable capital expenditure and a lot of luck on a short supply market. The enormous success of ballet at the State, Kilburn, one of Europe's largest and possibly its best equipped, kinema, will be of cold comfort to exhibitors in Portobello or Pontypridd.

* * *

FOR purposes of kine-variety, British kinemas might roughly be divided into three categories: (*a*) the large modern theatre of 2,000 seats and upwards, which generally possess full stage facilities; (*b*) the kinema, built as such, with no stage equipment whatever and possibly only an apron stage, and (*c*) the converted theatre, the reconversion of which would require considerable capital expenditure—and plenty of permits.

While the large luxury house can stage anything it cares to put on, the kinema built as such—and it is largely these I have in mind—is necessarily restricted to static acts. These stages must carry adequate lighting, although, personally, I doubt whether the audience attaches all that importance to lighting that kinemas do.

The act is the thing that counts, and so long as patrons can see it adequately they don't mind that much. Besides, consider the costs and difficulty of bringing the stage into use, and conforming with all the requirements of the licensing authority.

* * *

THERE are other problems which deserve careful consideration where variety is being considered as a temporary measure.

Consider auditorium lay-out. In the visual kinema the cheaper seats are at the front and, although the modern tendency is to instal all seats of the same type, there is a majority of theatres where there are seats of varying degrees of comfort according to price. You will have to decide on which side you will tip the balance. Vaudeville with the higher-priced seats in front or kinema with your best seats at the back as usual.

I prefer the latter, because whatever we do, films *must* predominate.

* * *

NOR must you overlook the difficulty of stage labour and electricians. I suggest that those exhibitors who are not already doing so, and who contemplate kine-variety, should take some steps to have their staffs trained in the rudiments of stage work.

I, for one, would hate to see any one of my present staff at the bottom end of a flat in a black-out change, and, as for setting a box chamber, I just cannot imagine it.

We'll get over that, I suppose, just as we will get over the difficulty of initiating projectionists into the mysteries of lighting plots as opposed to cue sheets—and don't some of you old-time operators write in and say how you know all about stage work!

* * *

THAT for the preliminaries. Let me now get down to essentials—the show itself. Personally, I don't think the forebodings of some will materialise so far as availability of artists is concerned—that is assuming that the Minister of Labour doesn't steal too much of the picture.

I'm afraid he would take a poor view of a technician leaving his bench to become a comedian. That is the quantity "X" in our deliberations.

It may well be that we will have to depend on semi-professional talent to a degree. I mean the enthusiastic local amateurs who fulfil the requirements of the Labour Exchange during the day, but who are still available for our main evening performances. I commend this thought to agents for their consideration. If there are no serious snags, I feel that the type of act mostly suitable for kinemas can easily get the necessary training in a few months—dancers, singers, musicians, etc.

The prime shortage in variety is the speciality act, such as trapeze, equilibrist, animal acts, knife throwers, trampoline acts and others calling for years of preparation before they are ready for presentation. At the onset we can well do without them, or at least make do with the limited supply at our disposal.

* * *

THIS doesn't mean that there will be no scope for the more expensive shows featuring nationally known names. I'm all in favour of billing names that my customers know, and where a house can stand this expense would gladly do so. But with all the good will in the world, there are exhibitors whose houses cannot take that sort of money, and I want to ensure that they will get some breaks.

I remember many years ago, in Wales, how many acts were recruited in the "pubs" and "clubs" by professional producers, and turned into successful and economical little productions. There were the eight Welsh miners—still touring, I believe, although now fully professional, with nationally known names. Then I remember the Royal Breconia Singers, several minstrel shows and other acts, the names of which I don't remember. They were successful because the men behind them knew the game and taught them the rudiments of stagecraft.

That is what we are going to need if kine-variety becomes prevalent. We will depend on the variety people lacing the callow talent with their knowledge and their craft. These fellows will be the backbone of kine-variety, and without backbone there is little hope of success.

* * *

SEVERAL shrewd showmen are already working along these lines. One I see is George Black. I only hope that he hasn't forgotten his early training in the "smalls" of the four Northern Counties when he makes his plans. Recently, George's name has been associated with No. 1 production rather than No. 3's. Whatever he offers will certainly be in the best traditions of stage and showmanship.

Then I hear tell of shrewd, hard-headed Teddy Hinge, who learnt this business the hard way, alongside me, although he had a start. I like the shape of his proposition; to send out complete units.

* * *

FINALLY, let me remind you of one obstacle which may be encountered by some halls. Where there is a theatre or a music-hall in the immediate vicinity of kinemas, then there is going to be considerable difficulty breaking into that particular market.

Always remember that the quality of the vaudeville must at least be equivalent to the best type of show put up by your music-hall competitor or you might as well turn it in and try competitions. Kinemas in greater London are at the greatest disadvantage in this respect, because their patrons can always go up to the West End and get the cream of variety for a few shillings.

* * *

BUT, in conclusion, that it will all be unnecessary. After all, this is film business, and the film's the thing.

GELL OPENS RENTING HOUSE IN WEST END

First Trade Show in Three Weeks' Time

MONARCH, the new film-renting organisation formed by W. J. Gell and his partners, has now opened offices at Morris House, Jermyn Street, Piccadilly.

This is the same building as the head office of the S.M. Cinemas, the Southan Morris group of companies.

The KINE. understands that the first Monarch Trade show will be in about three weeks' time. The company already has more than 30 reissues lined up, has British production plans, and is contracted to handle a number of important independent Hollywood pictures. Releases for these are deferred owing to the film import deadlock.

"We don't regard ourselves as a reissue house," Mr. Gell told the KINE. "Very far from it. But at the present moment we just cannot help ourselves.

"However, you may take it for granted that production plans are already fixed. We have the same studio space problem as everyone else."

Meanwhile, the first Monarch Trade show will take place in about three weeks' time, when the opening film will probably be a reissue of an old Alan Ladd film.

NEW B.o.T. CHIEF TO MEET B.F.P.A.

The new President of the Board of Trade, James Harold Wilson, is to call a meeting with the B.F.P.A. to discuss the whole future of British film production policy. The meeting was originally to be called by Sir Stafford Cripps, now Minister for Economic Affairs.

The KINE. understands that Mr. Wilson also intends to follow up the Cripps proposal—exclusively reported in last week's KINE.—to convene an all-Industry crisis meeting to debate the implications of the Dalton duty.

Sir Stafford met the C.E.A. delegates at a private dinner party on Tuesday—one of his first engagements as Minister of Economic Affairs.

It is understood that he will brief Harold Wilson on the exhibitors' attitnde.

TWO CITIES DIRECTOR

Earl St. John has been appointed to the board of Two Cities Films. He will be joint managing director of the company with Josef Somlo.

New Starting Times

Owing to fuel restriction. the Winter Gardens and Palace Cinemas, Blackpool, have rearranged starting times to 2.15. 6.5 and 8.15.

Johnston and U.S. Independent Producers in Tax Policy Split?

"CANNOT OPERATE ON 25 PER CENT. EARNINGS BASIS AND 50 PER CENT. FREEZE"—NELSON

By Our Hollywood Correspondent

DETERMINED efforts are going on behind the scenes to heal a fissure that has developed between the Johnston Office and the Society of Independent Motion Picture Producers, headed by Donald Nelson. When Nelson announced that he would accompany Johnston on his forthcoming trip to London, it appeared that the two producer organisations had decided upon a unified policy in dealing with the 75 per cent. tax. Actually, however, it should have indicated the contrary.

The independents have all along argued that they cannot, without being hurt, agree to a heavy "freezing" policy. Major studios can. That is the crux of the argument.

Johnston is understood to have a plan ready for submission to Dalton and Attlee. This would take up the Premier's invitation implied when he said that the Government is ready and has been ready ever since the tax was first announced to consider effective alternatives.

Johnston and his members would like the Government to accept their proposal that, instead of the 75 per cent. tax, they take 25 and freeze 50 per cent., permitting withdrawal of the remaining 25 per cent.

Nelson's members argue that they cannot operate on a 25 per cent. basis of their earnings, and that a 50 per cent. freeze inflicts greater hardship upon them than upon the major studios whose bulk output does not necessitate their working on a basis of quick returns. Nelson and Johnston have failed to reach an understanding on the matter, I believe.

Consequently, Nelson will come to London when Johnston does, although his purpose may be to offer counter-suggestions to the Government and not to support the Motion Picture Association.

Nelson already has placed the position of his membership before the U.S. Government with a plea that it refuse to accept the Johnston plan as a solution acceptable to the film industry as a whole.

Prints Arrive for Command Selection

The Hollywood film for the Royal Command show in November will have been selected by the U.S. renters in this country by October 16. Prints of new films have arrived in Britain: others are on their way. When Wardour Street, through Fay Allport's office, has chosen the film, it will be put up for final approval by the C.T.B.F. Royal Command executive committee.

Funeral of J. Bell

The funeral of James Bell. former organist at the Odeon, Leicester Square, took place Monday morning at the Golders Green Crematorium. Odeon Theatres was represented by W. H. Thornton and the Odeon organists.

* * *

John Howlett has been appointed organist to the Odeon, Leicester Square.

NO CHANGE TO CHILD ACTOR LEGISLATION YET

CHILD actors in British pictures are not expected to be given an amended age limit under the Young Persons Act of 1932. A Home Office spokesman told the KINE. this week that the Act can only be amended by Parliament—and officials do not expect the matter to come up for debate in the next session.

The B.F.P.A. has been represented on a joint committee discussing the problems caused by the Act to producers—no child under 13 years of age can appear on the screen.

The KINE. understands that the Association is not hopeful that any amendment of the Act will be made for some time to come. Producers, therefore, employing children under 13 years of age, are breaking the law, although it has been indicated that "the authorities turn a blind eye."

More Dismissals to Follow Paramount?

There is increasing anxiety in Wardour Street this week following the dismissal of nearly 40 members of the staff by Paramount, which was made over the week-end. J. E. Perkins, managing director, stated that the cuts are a direct result of the drop in business brought about by the film duty.

Other companies are believed to be reviewing their position. No leading renter this week announced any cuts in its staff; but rumour spread rapidly that the Paramount action was expected to be adopted by other leading companies.

C.O.I.'s Record Output

The August output of films completed by Films Division of C of I. reached a higher figure than in any previous month. Thirty-one reels of finished product were delivered.

The subjects covered an enormously wide field, ranging from Paul Rotha's big film on the world food situation. called "The World is Rich." to the 16-mm. film made and distributed in three weeks dealing with Infantile Paralysis.

Other diverse subjects covered were agriculture, coal, pedigree herds for export, child psychology and the native administration of Nigeria.

RANK KINEMAS NOW AS SUNDAY-SCHOOLS

Local Authority Given Administration Job

THE J. Arthur Rank Organisation is putting its kinemas at the disposal of religious organisations for the nation-wide setting-up of Sunday morning children's churches.

The KINE. understands that a children's Sunday-school has started at the Odeon, Hackney, with the local Congregational minister as secretary.

It is understood that kinema facilities are being arranged for church authorities in many other parts of the country. The Rank Organisation is not running Sunday-schools in conjunction with the Children Cinema Club movement; but it is offering facilities for religious instruction to competent authorities who may wish to make use of the offer.

At Birmingham, the Christian Social Council this week stated that "it is still unconvinced of the real value of Saturday kinema clubs for children and very critical of the suggested kinema Sunday-schools."

MAYFAIR SELLS OUT KINEMA INTERESTS

Mayfair Circuit (Control) has, with one exception, disposed of its kinema interests and is concentrating on the live theatre.

The Regal, Odiham, has been sold to Nigel Marsh; the Waverley, New Milton, Hants, has been sold to Raymond Stross, who has also acquired the lease of the Park, Bristol, from the circuit.

The Tyesley, Birmingham, has been leased to Charles Day, former booking manager to the Mayfair Circuit.

The company has retained control of the Rex, Cambridge, which is still being operated as a kinema, and the Empire Theatre, Swindon, which has reverted to stage shows. It is also running theatres at Eastbourne and Folkestone.

First Gaumont-Kalee "21" for New Zealand

In the presence of the Hon. W. J. Jordan, High Commissioner for New Zealand, the first Gaumont-Kalee "21" projector and sound equipment to be shipped to New Zealand was officially handed over by H. R. A. DeJong, joint managing director of G.B.-Kalee, to E. A. Millward. managing director of the recently formed Gaumont-Kalee (N.Z.) company. The equipment is to be installed in the Kerridge Circuit's Majestic. Christchurch.

To Avoid the Crush

Starting times for matinees at Wigan kinemas will be brought forward to 2 p.m. from October 6 so that outcoming people will not clash on the buses with homegoing workpeople.

BLONDIE CELEBRATES HER 21st BIRTHDAY IN STYLE

FILMS: *by F. Leslie Withers*

ONE is so accustomed, in an abbreviated column such as this, to dealing only with the major films that it is easy to overlook the lesser product which is often the real entertainment and money-spinner. I am reminded of this by a brief notification from Columbia Pictures that their "Blondie" series is coming of age this month.

Really of course, they haven't been running 21 years—it's just that the 21st "Blondie" film has been made. It is 8½ years ago that the first of the series was done, based on Chic Young's comic strip. These films don't make history in the big city cinemas, but up and down the country in all the smaller theatres where the majority of people go, "Blondie" is a household word, an old favourite.

NDIE
UGH
Rusty
COLUMBIA
PICTURES

SHEFFIELD

EXAMINATION OF ENTIRE INDUSTRY BY B. T. DAVIS

C.E.A. President Foresees the Need for Raising Prices—Attacks K.R.S. for Tightening Up Credits

B. T. DAVIS, President of the C.E.A., told Sheffield exhibitors last week that he expected that new figures would show that increased expenses would demand the need for increasing admission prices. He also said that the K.R.S. should be told that their efforts to restrict credits were against national interests and they should cancel the instructions given. His Sheffield address was a detailed examination of the entire film Industry.

Mr. Davis said that when he was appointed president it was thought that the Films Act would be the trouble during his year of office. They were surprised that the President of the Board of Trade had now come to the conclusion, after attending the Geneva Conference, that he believed he could omit from the Films Act any question of renters' quota.

He believed that if there was to be an exhibitors' quota there should be a renters' quota.

This was not important at the moment, however, because if they did not get American films they would not need this quota.

Regarding the film tax, he was afraid he could not say too much. The biggest fear and danger was "drift," because nobody seemed to be doing anything at the moment and it was obvious the Americans need not worry. The people who could not afford to allow the matter to drift were the exhibitors, the Government and the public.

They felt that the time was now ripe to step in, and they would notice that Sir Stafford was dining with C.E.A. officials, and he hoped for constructive proposals.

They would waste no time in telling the K.R.S. that they would not expect them to take advantage of the crisis, and they had been told, without mincing words, that if they did get information to that effect, the C.E.A. would have no hesitation in putting those facts to the Board of Trade.

They would have to look to a reduction in film hire. "I admit that we have the awkward question of supply and demand, but we also have to have a reasonable profit, and the time when we are able to pay a surplus to the Government has gone."

He personally had always tied up entertainment tax with film hire, because he saw they would have to hit them both, for two reasons. He did not think that any Chancellor of the Exchequer would consider, in present national interests, any reduction of entertainment tax unless they had an overwhelmingly good basis. He thought that figures would reveal that increased expenses would demand the need for increasing prices. Members had been asked to send 12 months' figures. If they could show, collectively, what the decreased figures revealed, then in his opinion they would have a very good case.

Mr. Fuller wanted to wait to the end of the year, but, Mr. DAVIS said, he personally thought the time was ripe now. If they waited until the year-end, it would be eighteen months before they could get any reduction.

Rating Problem

HE said the rating problem at present was chaotic. He undertook an appeal last week and was successful, because of special circumstances. The greatest difficulty was that there had been no co-operation among various members of the Association, and there had been decisions of the courts which indicated that in special cases a fair assessment could be arrived at by taking a percentage of receipts.

In the changed times under which they were now living, it would not reveal an accurate method of assessment. Therefore, the branches had been asked to form small sub-committees and invite the circuits' professional advisers to meet them and agree on a policy.

Regarding Home Office regulations, which covered some eighty pages, help had been received from the best architects in the Industry and on the management and legal side. Had the regulations been put into operation, not one theatre in the country would have been allowed to continue. The regulations could only apply to new houses. But they should not worry too much until they saw what regulations had been submitted to the Home Office.

K.R.S. Credits

THERE had been a conference with the K.R.S. in regard to the tightening up of monies. His private advice to branches was that they must not be parties to the K.R.S. attempt to cash in. "We should say that we do not welcome this time to force payment from our members," he added.

Many members had asked what the general outlook was for the industry. They should think on the lines that the worst may happen, but hope for the best.

On entertainment tax, they had a good case with the figures available, and figures were wanted to support the case. He thought they had a good case to state for increased admission charges. In Birmingham they had just had 3s. in the £ clapped on the rates. They could try to do what London had done and get a lower assessment on Sunday takings.

Chairman's Views

PERCY TOOTHILL (the chairman) said that in regard to restricted credit, he wondered if it could be taken up nationally by the C.E.A.? He did not think that individual halls could fight the K.R.S. Could the C.E.A. bring pressure to bear?

Replying to A. G. SMEETON regarding a new agreement with the K.R.S. about small exhibitors' terms, Mr. DAVIS said he thought they should deal with the Films Tax before going back to the K.R.S. to negotiate.

The Secretary (ARNOLD R. FAVELL) said a member had raised the question of Ben Hecht, an American producer, who was devoting funds received from certain films towards the campaign in Palestine. Had officials of the C.E.A. had their attention drawn to this and taken any official action?

Mr. DAVIS said he did not know of anything having been done, but if details of the article regarding Mr. Hecht were sent to Mr. Fuller he could perhaps deal with the matter.

Congratulations

COUN. HAROLD S. GENT expressed appreciation of the splendid address given by Mr. Davis. Those on the General Council who worked with Mr. Davis knew of the assiduity with which he did his work. He was no "yes" man and his ideas were for the benefit of the Industry in general.

H. BROCKLESBY (Doncaster) said Mr. Davis had carried conviction on most of his points.

A Last Word

FINALLY, on entertainment tax, Mr. DAVIS said that the facts were quite clear. The first thing to do was to find out the facts.

"I am not satisfied we have the information at present. I do not hesitate to say that we are in for bad times and we shall be compelled to get all the benefits we can. "If Sir Alexander King or any other person wants to go along, then they can go in my place, but they may do more harm than good unless they have the evidence. I am not satisfied we have sufficient evidence which would give us a case to go forward with any real hope of success. When I have the figures at the end of September we shall study them and then go back to the General Council to see what can be done."

Robert Young and Susan Hayward in a scene from THEY WON'T BELIEVE ME, to be Trade shown by RKO-Radio on October 2, at Studio One, at 10.30 a.m.

PORTSMOUTH

PRESENTATION TO ARTHUR DANIELS

Duty may be Responsible for Decrease in Assessments

IF exhibitors' box-office returns fell this year below the figures upon which the current rating assessments are based, they can appeal for a reduction before the end of the financial year. This statement was made by F. B. B. Blake at the last meeting of the Portsmouth branch which considered a letter on the subject from Sidney H. and D. Graham Motion, rating advisers of the C.E.A. At the same meeting a presentation marked the completion by Arthur Daniels of 25 years as branch secretary.

The correspondence shows that Sidney H. and D. Graham Motion expressed the view that should the duty continue in its present form, and resulted in a diminution of business, there would be good grounds for seeking a reduction in rating assessments, but it would be undesirable for any precipitate action to be taken until the future intention of the Government was known.

MR. BLAKE said with regard to the American film tax, that there was no doubt that the dollar position was intense, but he felt that any formula which could be brought forward to meet the position would receive sympathetic consideration.

If the Americans withdrew from the British market, however, he thought they would find it difficult to get back again. We had now got used to British films, and top priority was being given to studio materials. They would always get the big American films, and if the other features—the cheaper stuff that provided the American renter with his profit—were withdrawn, they would have to rearrange their playing times accordingly. He thought, however, that a way out would be found which would be more or less satisfactory for all concerned.

Mr. Daniels' Testimonial

MR. DANIELS was heartily welcomed at the meeting on his recovery after a recent operation.

The Chairman (JAMES HOLLAND) said they had missed his genial personality, and they felt they could not let the occasion pass without showing some mark of appreciation of the work he had put in for the branch during the last 25 years. When he took over the duties of secretary 25 years ago, the branch was quite a small and insignificant one. Through the years, he had brought it from strength to strength, and no member had ever vainly applied to him for help. He had shown loyalty and devotion to a very difficult job, and it was with great pleasure that on behalf of the members he asked Mr. Daniels to accept their presentation. He had received many letters enclosing contributions to the fund, both from the circuits and from individual members, all emphasising the high regard in which Mr. Daniels was held.

Mr. HOLLAND then handed over a radiogram, records, and a cheque for £50.

In reply, Mr. DANIELS said he was deeply appreciative of all that had been said and done, and for such a marvellous-

Continued on page 11

WEST LANCS

DOMESTIC POLICY OVERSHADOWED

Until Tax Position is Settled C.E.A. Meetings are of Restricted Value

H. SIMPSON

AS the *ad valorem* duty on imported films is now in the front rank of Trade politics, the futility of thinking along the lines of long-term domestic issues was commented upon by Coun. Henry Simpson, who presided at the meeting of the West Lancashire branch last week. "The quota on British films and other matters would, in ordinary circumstances, have been of great importance," he said. "The film tax has altered the whole aspect of things, and if kinemas have to close, new legislation would become just a dead letter. Until this question of tax is disposed of, I feel our meetings of the branches and of the national association will be of restricted value."

H.O. Regulations

MANY exhibitors at the meeting were feeling very concerned about the proposed new Home Office regulations, which, if carried out in their entirety, it was considered, would certainly close a number of kinemas.

Simpson said he was told that under the regulations as they stood, not one kinema in Scotland would pass muster.

In various parts of Lancashire the architectural departments of the various local authorities were, in some cases, already anticipating the regulations and were asking for things which could not possibly be done at the moment.

The general secretary of the C.E.A. was aware that hardships might arise. If unreasonable demands were made on exhibitors before the regulations received official sanction, Mr. Fuller was prepared to intervene on behalf of the exhibitors concerned.

For the moment, he thought it better to wait until a clear-cut instruction was received from the Home Office. There had been consultations with Mr. Knopp.

Tax Free Shilling Wanted

DURING discussion on entertainment duty, members stressed the desirability of tax-free seats up to one shilling. They said that in recent months there had been a falling-off in business and what made things worse was the steadily rising cost of theatre operation. These increases now represented a serious burden.

The future of exhibitors was largely connected with the availability of seats at 1s. and 1s. 3d. Although the authorities knew what kinemas contributed in the way of entertainment tax, they seemed to be ignorant of the heavy expenses which had to be borne

Christmas Day Kinemas

FROM a Blackpool exhibitor came a letter asking the branch executive committee to recommend the General Council to approach the N.A.T.K.E. for all kinemas licensed by their respective licensing authorities to open on Christmas Day, to be exempted from the Christmas opening clause in the national agreement.

The meeting discussed how the position in the West Lancashire area might be affected by the award given by a conciliation board of the differences of opinion that had arisen in the Northern branch area.

The word "area" was defined as applying to the whole of the area covered by the branch, which meant that if kinemas could open in one place they could open in others in the same area. The arbitrator, however, had suggested that the parties should discuss the points at issue and endeavour to come to some mutually satisfactory agreement on the application of the Christmas Day opening clause to a defined territory. As things now stood, it appeared that if the kinemas in Blackpool and Morecambe could open, the same right could be claimed by all the other kinemas in the West Lancashire branch area. But that was not wanted. The branch interest was limited to Blackpool and Morecambe.

Joint Talks

The CHAIRMAN said there would be joint C.E.A.-N.A.T.K.E. talks in the near future, when the circumstances of Blackpool and Morecambe would be considered.

As J. F. DOBSON pointed out: "An award has been given on the interpretation of the word 'area,' etc., but this is not regarded as being sufficiently conclusive in certain instances of 'theatre and kinema interests.'

"Seaside resorts, such as Blackpool and Morecambe, with the help of their respective local authorities, set themselves out to attract resident visitors during Christmas.

Hard on Workers

"In these circumstances, the kinemas are a very special amenity to the industrial workers who are not provided with entertainment in the boarding houses and usual hotels. Without the help of exhibitors, many thousands of visitors find their pleasures seriously restricted."

"We do not want a repetition of the trouble we experienced last year," said Coun. SIMPSON.

Come to Blackpool

IT was decided to invite the General Council to hold an extended week-end conference in Blackpool in June of next year. Other branches are to be asked to support this proposal. (North-Western branch has already suggested that the conference be held in Douglas, I.o.M.)

The CHAIRMAN said he had already made some preliminary inquiries as to the practicability of holding an extended week-end conference at Blackpool, with Trade shows, social amenities, etc., though he would prefer not to say anything about a banquet at the moment in view of the ban on official celebrations, at which there would be catering for more than 100 people. If the conference did come to Blackpool, the Tower Company would provide facilities for the delegates' enjoyment.

Cleveleys Sunday Opening Hours

Sunday opening hours at Cleveleys were between the hours of 7.30 p.m. and 9.30 p.m. only, which F. GRIBBLE stated, made it difficult to compress the programme into two hours. At the next sessions he intended to ask for an extension of the hours. Another local kinema was sympathetic to the proposed application. If kinemas were permitted to open for three hours, say, between the hours of 7 p.m. and 10 p.m., arrangements could be made between the three kinemas for staggered starting and finishing times. This would be a convenience to patrons as well as to the local transport authority.

President's Visit

B. T. Davis, national president, will attend the next meeting of the branch, which will be held at The Tower, Morecambe, on October 21.

H. R. V. ADDENBROOKE announced that the Morecambe Entertainment Proprietors' and Managers' Association received numerous applications for collections to be made at the theatres of their members. It had been decided to permit not more than three collections a year to be taken, apart from the national collection sponsored by the C.E.A.

ENTERTAINMENT TAX CAMPAIGN "A DEAD HORSE"

Mortimer Dent's Views at Birmingham

K. F. JONES, chairman of the Birmingham branch, at last week's meeting, urged the immediate return of C.E.A. forms asking for box-office returns to build up an entertainment tax campaign. It was essential that the figures were prepared in time for the C.E.A. to present its case before next year's Budget.

MORTIMER DENT said that they were flogging a dead horse in endeavouring to secure a reduction in the tax. He suggested they should ask the Chancellor of the Exchequer for some revision in its incidence; later they might be able to secure a reduction.

The CHAIRMAN said the General Council already had that angle in mind.

F. P. COZENS raised the question of holidays with pay, quoting an instance in which one of his employees went into industry and later came back and asked for the holiday due to him.

The CHAIRMAN said that if an employee left before his holiday was due he could claim a proportion of the holiday pay which would have been due to him.

A. G. MAY said that any anomaly in reckoning the proportion of holiday pay due in such cases could be avoided by fixing a datum line for holidays.

B. C. MUGGLETON (secretary) said that holiday pay accumulated over a period of months, and the best plan was when an employee left to pay him the amount of holiday pay due to him.

LESLIE HOLDERNESS quoted cases where members of his staff left without giving notice. When that happened the employer was entitled to receive a week's pay from them. Yet in one case the employee came back and asked for his holiday pay, but was unsuccessful in getting it

Electricity Supplies

ON the question of electricity supplies during the coming winter, the CHAIRMAN informed members that he had that morning received word from Mr. Fuller that the matter was receiving urgent consideration. He was hopeful of securing confirmation of last year's arrangement whereby kinemas would be classed the same as householders, and, therefore would not be subject to cuts in the event of powerless days being introduced.

E. W. RIGBY pointed out that the powerless day would affect many exhibitors in the Black Country. At Wolverhampton it was the intention to divide the town into areas, each area having a powerless day a week. If power cuts were necessary on that day all consumers would be asked to refrain from using current between 8 a.m. and 6 p.m.

Mr. MAY did not think Birmingham kinemas would be interfered with unduly. The main point was that of classification.

Sunday Films

H. B. LANE (chairman of the Sunday Films Committee) reported that of the films reviewed by that committee only one was found unsuitable for inclusion in Sunday programmes.

Two applications for publicity were considered—the City of Birmingham Information Department asking for slides to be shown, calling attention to the numerous services it returned, was refused. Members, however, agreed to show slides calling attention to this years' Poppy Day Appeal.

C

PORTSMOUTH C.E.A.—*Contd.*

presentation. His association with the C.E.A. had been so happy that he hardly realised that 25 years had slipped away. It was, however, a long time, and he had seen many changes take place in the Industry since the old silent days. Some had been very interesting, and possibly some of them might see the introduction of television into the kinema before they faded out. When he took over the secretaryship the branch was more or less a bankrupt and derelict concern, but he was glad to say that it was now in a sound position and the membership was a hundred per cent. He was only too happy to do anything he could for any member or for the Trade in general.

A small plate was also handed to Mr. Daniels for attachment to the radiogram, inscribed: "Presented to Arthur Daniels, Esq., as a token of esteem and in recognition of 25 years' service as our Secretary, from Portsmouth and Isle of Wight Branch, Cinematograph Exhibitors' Association, 1947."

The CHAIRMAN also extended a welcome to Charles Clarke, delegate to the General Council, who is recovering from a major operation. Mr. Clarke, he said, was one of their stalwarts, and they were delighted to have him with them again.

Town Planning

THE Town Clerk of Portsmouth forwarded a notice stating that the City Council were applying to the Minister of Town and Country Planning for an Order scheduling three areas of the city, comprising approximately 450 acres, as war-damaged areas subject to compulsory purchase for replanning purposes.

Several kinemas are affected by the proposals, but it was left to the members affected to take such steps as they deemed desirable to protect their interests.

The CHAIRMAN reported that a 300-ft. trailer had been made 'supporting the appeal of the Lord Mayor of Portsmouth for the Royal Portsmouth Hospital. It was decided to make vestibule collections in aid of the fund during the week commencing October 19.

An application for membership from the Regal, Odiham (nominee, J. A Sharp, manager) was approved.

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BRITISH STUDIO NEWS

Kimmins Takes Over "Bonnie Prince Charlie" • Coward's New Company • Haynes Joins Cineguild

Robert Beaty, script girl Joan Davies, Nova Pilbeam and director Paul Stein were on preliminary location work at Oxford last week for British National's new subject, SO DIED A RAT

Four Finishing Next Month Total 100 Weeks' Shooting

LATEST production digest to hand is that some 94,174 sq. ft. of production space will be cleared of four long-scheduled pictures by November. "Hamlet," which started at Denham during the second week in May, finishes its 28-week run on November 16.

"Anna Karenina," which is being directed at Sound City by Julien Duvivier for the Korda group, is set to wind up in mid-October—after a 22-week schedule.

Two films from the Alliance group are now in the last stages. "No Orchids for Miss Blandish" is making final night takes this week. It has been in production for 20 weeks. "Daughter of Darkness," the other Alliance picture, went over to Bushey some weeks ago to make room for new subjects at Riverside and Southall. It ends a 27-week schedule early this month.

These two subjects, I understand, have been made in collaboration with Renown Pictures.

The four films show a schedule average of a little over 24 weeks apiece. A rough calculation shows that British schedules during the first six months of the year have averaged 15 weeks for completed features.

Quite honestly, the figures are a little disturbing.

* * *

TALKING OF pictures reminds one of the R. J. Minney book, "Talking of Films," published this week. The KINE. reported last week that Minney has some pretty blunt things to say about the Rank set-up.

Spent this week studying the book in more detail—and find that Minney's facts don't always support his argument. Now I admire straightforward criticism: and Minney has said many things which should help to clear the air.

But this is where he goes off the rails:

Minney indicated that Arthur Rank controls so much of the Industry that it is as though he controlled five national daily newspapers, Sunday papers, the local Press and the bulk of the British bookstalls. Studio fact: Rank controls 24 sound stages of 248,429 sq. ft. of production space out of total British space of 53 sound stages and 524,697 sq. ft.

Minney says that independent producers cannot make films because "Mr. Rank is rarely able to spare any space." Studio fact: Independent studios, plus the M-G-M British plant which is now "on loan," represent 12 feature stages of a total 110,723 sq. ft. of space.

Minney also comments: "Actors and actresses should remember that while successful films have made many stars, not a single star has ever made a poor film successful." Let Minney make his own retort to that, quoting ten paragraphs earlier: "... the stars are mobbed wherever they go; I have seen men and women rush in wild, stampeding herds and fight each other for the mere privilege of touching them ..." H'm, rushing into a kinema, maybe?

* * *

TECHNICOLOR problem shows no signs of easing. Producers, I believe, are still making it their number one whipping-boy. More films are planned for colour than can possibly go into production during current studio schedules.

Latest debate, I hear, is on the future of Sydney Box's "Melba." Tentative schedules place the film for an autumn start, but it looks as though the Technicolor camera may go over to the Individual unit for "Blue Lagoon." Individual is to use a colour camera on location now that the Treasury has refused the Rank group plea for dollars to buy Hollywood Technicolor mono-pack.

Box had to postpone "Christopher Columbus" earlier this year because of a lack of colour facilities.

* * *

HEAR THAT Anthony Kimmins takes over directing "Bonnie Prince Charlie" at Shepperton this week. Robert Stevenson has had to quit for the U.S. because of contractoral arrangements with David O. Selznick. "Charlie" was held up by a chain reaction when David Niven's Hollywood picture dropped behind schedule.

* * *

NOEL COWARD set up a new private company in his own name, capital £10,000, to act as literary and film agent.

* * *

TEN YEARS ago Bernard Knowles was lighting "Young and Innocent" at Pinewood, assisted by camera operator Stephen Dade. Jack Asher was focus puller on the team.

Knowles is now shooting "Easy Money" at Gainsborough as director. His lighting cameraman is Jack Asher, doing his first lighting job. Stephen is at present making a detailed study of Technicolor.

And as footnote: Frank Bundy, producing, was a focus puller for Knowles at Twickenham, 26 years ago.

* * *

CHARLES FREND set off this week with his "Scott of the Antarctic" unit for Ealing, together with producer Sidney Cole. It is their third location trip . . . this time to Norway.

The unit numbers 27 key men. Studio work is now set for late December.

* * *

SO THE "screen's first female spiv" is to be seen in "Flamingo," which Horace Shepherd is making at Viking. What will the publicity boys think of next?

* * *

ART DIRECTOR Maurice Carter leaves for Venice this week to study architecture for Gainsborough's "The Bad Lord Byron." He will join the unit already out there.

* * *

STANLEY HAYNES joins the Cineguild board. He is the second to be named in the Cineguild expansion programme. Eric Ambler was added to the Cineguild team some three weeks ago.

Aim is to step up output from two to three pictures each year. "The Ambler is already writing

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BUSHEY	"Daughter of Darkness" (from Twickenham)	26	Alliance (Paramount)	———	———
CARLTON HILL ...	"Fatal Night"	3	Mario Zampi's Anglo Films (—)	"Queen Mary" (Crusader: —)	"Gunman Escape" (Oct. 11). (Condor:—)
DENHAM	"Hamlet"	22	Two Cities (G.F.D.)	"Uncle Silas" (Two Cities: G.F.D.)	"Escape" (Pelberg for 20th-Fox).
	"One Night With You" ...	7	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.) "So Evil My Love" (Hal Wallis: Paramount). "White Unicorn" (Corfield: G.F.D.)	"Precious Bane" (Two Cities: G.F.D.)
EALING	"Saraband for Dead Lovers"	5	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.) "Kind Heart and Coronet" script in preparation (Ealing: G.F.D.)
HIGHBURY	"To the Public Danger" ...	4	Rank second feature (G.F.D.) ...	"Colonel Bogey" (Rank second feature: G.F.D.)	"Penny and the Townall Case."
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton).	—	———	———	"Bonnie Prince Charlie" is using stages as overflow from Shepperton.
ISLINGTON	"Miranda"	14	Gainsborough (G.F.D.)	"When Bough Breaks" (Gainsborough: G.F.D.)	———
MANCHESTER	"Holiday with Pay" ...	1	John E. Blakely Production ...	———	———
MARYLEBONE ...	"Dick Barton"	5	Marylebone-Hammer Productions (Exclusive)	"What the Stars Foretell" (Faroe Productions: Exclusive)	"My Hands Are Clay" (Oct. 10) (Dublin Films Renter not set.)
M-G-M—BRITISH ...	"Idol of Paris"	11	Premier (20th-Fox)	"While I Live" (Dryhurst: 20th-Fox)	"Spring in Park Lane" (Wilcox: British-Lion.)
BRITISH NATIONAL ...	"So Died a Rat"	3	British National (Pathe) ...	"Case of Three Weird Sisters" (Br. National Pathe) "Ghost of Berkeley Square" (Br. National Pathe)	———
	"My Brother Jonathan" (final location)	20	A.B.P.C. (Pathe)	———	———
NETTLEFOLD	"The First Gentleman" ...	12	Columbia (Columbia)	———	New Paul Temple (Second week Nov.) (Butcher: Butcher)
PINEWOOD	"Oliver Twist"	14	Cineguild (G.F.D.)	"Woman in the Hall" (Wessex: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.)
	"Red Shoes"	11	Archer (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"London Belongs to Me" (Individual: G.F.D.)
	"Esther Waters" (on location)	9	Wessex (G.F.D.)...	"End of the River" (Archers: G.F.D.)	"Snow Goose" (Cineguild: G.F.D.) "Gay Galliard" (Cineguild: G.F.D.)
RIVERSIDE	"This Was a Woman ...	11	Hellman's Excelsior (20th-Fox)	———	———
SHEPHERD'S BUSH ...	"The Calendar"	5	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.).	"Lord Byron" (Gainsborough: G.F.D.) "Melba" (Gainsborough: G.F.D.)
	"Easy Money"	3	Gainsborough (G.F.D.)	"Rescue" (Gainsborough: G.F.D.) "Snowbound" (Gainsborough: G.F.D.).	"Trek" (Gainsborough: G.F.D.)
SHEPPERTON	"Bonnie Prince Charlie" ...	8	London Films (British-Lion) ...	"Ideal Husband" (London Films: British-Lion).	"Lost Illusions" (C. Reed, London Films, British-Lion). Now on preliminary location.
	"Anna Karenina" ...	20	London Films (British-Lion) ...		
SOUTHALL	"Just William's Luck" ...	4	Alliance (United Artists) ...	———	———
	"No Orchids for Miss Blandish" (on location)	19	Alliance (Nothing set)	———	———
TWICKENHAM... ...	"Daughter of Darkness" (on location).	26	Alliance (Paramount)	"Things Happen at Night" (Alliance: Not set).	———
	"The Brass Monkey" ...	5	Alliance (United Artists) ...	———	———
VIKING	"Flamingo"	3	Inspiration (Grand National) ...	———	———
WELWYN	"Bond Street"	11	World Screenplays (Pathe) ...	"Brighton Rock" (Charter: A.B.P.C.).	———
WINDSOR	"First Rhapsody"... ...	6	International (Columbia) ...	———	———

British Studio News—continued

Passionate Friend," adapted from the H. G. Wells novel.

* * *

THE "ESCAPE" unit, on location for 20th Century-Fox in Devon, have been processing takes on the spot. Rushes, I hear, are being shown in kinemas at Plymouth and Tavistock.

* * *

CAMERAMEN ARE extremely faithful to their cameras. Even the arrival of a brand new job incorporating all the latest developments will not woo them away from a favourite. But, if there is any one camera which has established itself as a first favourite, it is the Mitchell. I have spoken to three lighting experts, directors of photography or whatever they wish to be called, recently, and they all weighed in with a pat on the back for this model. Interesting how the boys agree on these things.

* * *

CONGRATULATIONS to Ken Ritchie, Sound City sound department, married last week.

BY A slip of the pen, it was mentioned in the KINE. last week that the B.F.P.A. has a 40-hour week agreement with A.C.T. Much as A.C.T. men would welcome such a set-up, the work week is, of course, a 44-hour week.

* * *

M-G-M-BRITISH now has all four stages in production order; but no one will confirm or deny reports that Metro now plans to keep two units running there.

Latest line-up reaching the KINE. this week is that the Wilcox unit will follow in when Maurice Ostrer's Premier Productions completes "Idol of Paris."

The negotiations for space by International, for Columbia, fell through.

I understand that John Corfield will make a film for release by G.F.D. in the Metro studios later this year. This deal has now been finalised. Corfield is operating a new company, Burnham, in collaboration with Harold Huth.

Huth last made a film for the Korda set-up.

Film star Jean Kent recently issued a challenge to film critics; Ross Shepherd of "The People" took her up, and was subsequently engaged for a small part in two pictures—SNOWBOUND and BOND STREET. Here he is, talking over his lines in BOND STREET, with director Gordon Parry and cameraman Otto Heller

Fred
Ava
WITH ROLAN
SCREENPLAY BY S
DIRECTED
GENERAL FILM
Universal International

ngapore
ULVER
RICHARD HAYDN • THOMAS GOMEZ • SPRING BYINGTON • PORTER HALL
.MILLER, ROBERT THOEREN • ORIGINAL STORY BY SETON I. MILLER
JOHN BRAHM • PRODUCED BY JERRY BRESLER
RIBUTORS LTD • A UNIVERSAL INTERNATIONAL PICTURE
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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Demobbed (Butcher)—British (Re-issue)	93 min. (U)	Nat Jackley, Norman Evans, Betty Jumel.	Rowdy, good-humoured musical comedy burlesque. Teamwork good, music colourful and staging polished. Reviewed in "Kine" February 24, 1944.	Capital British light booking for the family (CC)
Desperate (RKO-Radio)—U.S.	72 min. (A)	Steve Brodie, Audrey Long, Raymond Burr.	Gripping gangster melodrama with a strong heart interest. Characterisation very good, direction resourceful, feminine angle subtle and thrills big.	Very good programmer (NC).
Golden Earrings (Paramount)—U.S.	93 min. (A)	Ray Milland, Marlene Dietrich, Murvyn Vye.	Bizarre espionage melodrama set in war-time Germany, illustrating romance between a British secret agent and a gypsy woman. Settings effective and star values big, but plot wildly extravagant.	Star booking mainly for the industrial element (C).
Mark of the Claw (RKO-Radio)—U.S.	60 min. (A)	Ralph Byrd, Kay Christopher, Jack Lambert.	Exuberant "blood and thunder," the latest of the Dick Tracy series. Story far-fetched, but team work and staging effective.	Reliable "second" (NC).
Singapore (G.F.D. Universal)—U.S.	79 min. (A)	Fred MacMurray, Ava Gardner, Roland Culver.	Highly coloured romantic melodrama set in pre- and post-war Singapore. Story far-fetched, but love interest popular, thrills realistic, teamwork good and atmosphere intriguing.	Good general programmer (C).
Sortileges (Exclusive)—French	100 min. (A)	Renee Faure, Madeleine Robinson, Roger Pigaut.	Tensely holding drama of man who preys on his fellow villagers' superstitions. Excellent characterisation.	Strong booking for progressive kinemas (NC).
*Uncle Silas (G.F.D.)—British.	103 min. (A)	Jean Simmons, Katina Paxinou, Derrick de Marney.	Crutch-propelled "blood and thunder" set in the early 'eighties. Script old-fashioned and laboured, direction uninspired and acting exaggerated.	Very moderate quota booking (NC).
†Wake Up and Dream (20th Century-Fox)—U.S.	79 min (U)	John Payne, June Haver, Connie Marshall.	Sentimental drama photographed in Technicolor, telling in unhurried fashion of the faith of a small child. Story and development fantastic and stars for the most part wasted.	Moderate star and title booking (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen: *By Josh Billings*

SINGAPORE

General F.D. Universal. American (A). Directed by John Brahm. Featuring Fred MacMurray, Ava Gardner and Roland Culver. 7,131 feet. Release not fixed.

HIGHLY coloured romantic melodrama, staged in pre- and post-war Singapore. It concerns the hectic romance of a gay American adventurer, heavily involved in pearl smuggling, and a glamorous young woman, and shows how true love ultimately triumphs over a number of spectacular vicissitudes. Fred MacMurray and Ava Gardner interpret their stock parts with considerable warmth and relish and their zest puts fresh blood into its time-honoured hokum. A first-rate supporting team and colourful settings complete the actionful oracle. Good general "programmer."

Story.—Matt Gordon, a young American, who gets a thrill as well as profit out of smuggling pearls, makes Singapore his headquarters. He falls in love with beautiful Linda Graham, a fellow American, but before they can marry, the Japs take the city. Matt escapes, but Linda is given up for dead. Before Matt makes his getaway he hides a bag of pearls in the electric fan in his hotel suite. After the war he returns for the loot and sees Linda. It then transpires that she was badly injured in an air-raid and has since suffered from amnesia. Not remembering her romance with Matt, she had, meanwhile, married Michael Van Leyden, a wealthy aristocrat. Chief Inspector Thomas Hewitt, a Customs official, knows that Matt has hidden the pearls, and so does Mr. Mauribus, a racketeer. Linda is caught up in a fight for the pearls and it ends in Matt returning them to Hewitt, who is prepared to forget the whole affair; in Linda's recovery, and in Michael, who now knows that she and Matt had been in love all the time, surrendering her to Matt.

Acting.—Fred MacMurray does a nifty piece of modern swashbuckling as Matt, Ava Gardner's good looks comfortably conceal her lack of acting experience as Linda, and Richard Haydn, Roland Culver, Thomas Gomez, and George Lloyd are responsible for neat supporting cameos as Hewitt, Michael, Mauribus and his oily henchman, respectively.

Production.—The film is completely and utterly unbelievable, but the fact that it never seriously concerns itself with the subtleties of human conduct and shades of nature doesn't prevent it from being good fun and good rough house. Far from it! Quickly off the mark, although told in retrospect, it makes the most of the war and the heroine's amnesia, and, following a brisk succession of meaty thrills, ends on a cunning note of good fellowship. Pulp fiction with a de luxe binding, its wide circulation is confidently assured.

Points of Appeal.—Exciting story, popular love interest, good staging, smooth and versatile teamwork, intriguing title, and popular stars.

GOLDEN EARRINGS

Paramount. American (A). Directed by Mitchell Leisen. Featuring Ray Milland, Marlene Dietrich and Murvyn Vye. 8,493 feet. Release not fixed.

BIZARRE espionage melodrama, set in war-time Germany. It illustrates the fabulous romance of a British brasshat, ordered into enemy territory to secure a new poison gas formula, and a bewitching, violently anti-Nazi gypsy woman. The hero personally describes his amazing adventures to Quentin Reynolds, the famous American writer and broadcaster, but though he was a very patient listener, we found the extravagant mixture of *Meg's Weekly* and *Boy's Own Paper* a trifle hard to take. Hokum, liberally spiced with sex, it will need more than a shove to get it over. Star booking mainly for the industrial element and sticks.

Story.—On an October day in 1946, Quentin Reynolds, the war correspondent, travels from London to Paris in the same plane as Major-General Ralph Denistoun, a British Secret Agent. He observes that Denistoun's ears are pierced, and Denistoun, conscious of Quentin's glances, tells him his story: On the outbreak of war, Denistoun and Byrd, another Englishman, are sent to Germany to contact Professor Krosigk, an anti-Nazi scientist, and secure from him the formula of a new poison gas. They are quickly captured, but manage to escape. After they separate, Denistoun bumps into Lydia, a beautiful gypsy, and she agrees to let him join her caravan. She then disguises him as a gypsy, even to piercing his ears and fitting them with earrings. Byrd tries to contact Denistoun, but is overtaken by the Gestapo and killed. Denistoun carries on, and, with the help of Lydia and her tribe, eventually completes his hazardous mission. By this time Denistoun and Lydia are in love, and Lydia promises to wait for him.

Acting.—Ray Milland has to battle with stilted dialogue and unconvincing make-up as Denistoun, and, through no fault of his own, finishes up a loser. Marlene Dietrich is slightly more effective as Lydia, but neither the stars nor the bit-part players are too sure of themselves.

REVIEWS—continued on page 18

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"BROADWAY IS TALKING ABOUT THE REVIVALS OF OLD FILM SUCCESSES WHICH ARE MAKING MORE MONEY ON THEIR SECOND RUNS"——

* * *

—reports C. V. R. Thompson in the *Daily Express*, writing from New York.

* * *

No one would suggest that America is currently short of American films, and therefore must have recourse to revivals.

* * *

The truth is, of course, that there is a great and spontaneous demand from the public of every film-conscious country to see ***and see again*** certain pictures.

* * *

Such pictures are the immortals of the screen.

* * *

They can no more be consigned to the celluloid scrap-heap after their first releases than a Shakespeare play, or a more modern masterpiece by Shaw or Barrie or Galsworthy, could be torn up as waste paper after its original run.

* * *

And now a couple more quotations. The first comes from New York:—

* * *

"'GONE WITH THE WIND' has been obstructing traffic ever since it opened at the Criterion to absolutely astounding business on August 30. This in spite of the fact that it has been revived in New York more than once already."

The second from Detroit:—

* * *

"Thousands of customers have lined up for every break of the picture since 'G.W.T.W.' was revived at the Adams Theatre, where it beat 'THE YEARLING'S' first-week gross."

* * *

"G.W.T.W." is, of course, the "classic" example of a film classic which will never die (and I mean "never" with no reservations whatever except world destruction or universal Totalitarianism, both of which are, I trust, a long way off).

* * *

But there are other classics, jostling even "The Wind" for popularity and the right of early revival.

* * *

Notably "RANDOM HARVEST," triumphantly re-presented at the Empire during the past week, where it has proved that its place in the heart and memory of the British public is untouched by the five crowded years since its production.

* * *

Its topicality cannot be in question, since we are reading in this week's papers about Mr. (or Mons.) "Joachim Charles," man without name or nationality, who can remember absolutely nothing of his life before escaped French P.o.W.s found him near Hamburg in 1943.

* * *

Yet, after its original presentation, some of the critics rushed into print about the "complete improbability" of "RANDOM HARVEST'S" lost-memory theme!

* * *

As I explained last week, "RANDOM HARVEST" cannot have a protracted run at the Empire, which its business would more than justify, because that fine British film, "A MAN ABOUT THE HOUSE" was booked some time ago for presentation to-day (Thursday).

* * *

See you next week.

— Leo

This is "FIESTA" week.

Dance, swim, bull-fight and be merry with Esther Williams, Ricardo Montalban, Cyd Charisse, Akim Tamiroff, John Carroll, Mary Astor and the others, in this lovely and exciting Technicolor musical, generally released this week.

I was writing last week about Elizabeth Goudge's £50,000 award-winning novel, "GREEN DOLPHIN STREET." Here is a pre-glimpse of the film I have made from it, showing Lana Turner, Linda Christian, Van Heflin and Richard Hart in one of the New Zealand scenes.

REVIEWS— *continued from page 16*

Production.—The first half of the film is nearer to comic opera than straight melodrama. The concluding episodes have a slightly more authentic ring. Apart from uneven treatment the film's fundamental weakness is its absurdly low rating of the Nazis' intelligence. If the Nazis were only half as ingenuous as those depicted here our own leaders should be impeached for not defeating them sooner. The one-sided conflict spoils the film both as a joke and a thriller. Quentin Reynolds sat it through, but, after all, he asked for what he got and was more or less glued to his seat. The average fan may be much less accommodating.

Points of Appeal.—Unusual story, provocative title and box-office stars.

DESPERATE

RKO-Radio. American (A). Directed by Anthony Mann. Featuring Steve Brodie, Audrey Long and Raymond Burr. 6,490 *feet. Release not fixed.*

STOUTLY carpentered gangster melodrama, describing with sustained vigour, a young lorry driver's desperate attempt to save himself, wife and child-to-be from the wrath and vengeance of a ruthless racketeer. The domestic side of the play is particularly appealing and cleverly offsets the fury of its main theme. Gripping and heart-rending, it's superior "thick-ear." Very good programmer.

Story.—Steve, a young lorry driver, is called away on an urgent job during his wedding anniversary. When he learns that he is to carry stolen goods he protests, but Walt Radak, a gang-leader, forces him into the driving seat. Later, a policeman is shot dead and Al, Walt's young brother, is captured and sentenced to the chair. Walt blames Steve and determines to get him and his family. Meanwhile, Steve learns that his wife, Anne, is shortly to become a mother. He takes her away, but is trailed by Walt and Ferrari, a police chief. In due course, he and Walt meet and fight it out and he wins. By this time, Ferrari is convinced that Steve is in the clear. Steve and Anne, now the proud possessors of a baby girl, look forward to well-deserved happiness.

Acting.—Steve Brodie does a good job as the hunted Steve, Audrey Long is a charming and ingratiating Anne, and Raymond Burr excels as the sinister, vengeful Walt. The supporting types are equally well etched.

Production.—The film ends with a terrific gun duel, yet, oddly enough, the build-up to the exciting and salutory climax has a compelling heart interest. There is strong sympathy for the hero in his fight against the thugs and his fears for the safety of his wife, and hers for him, expressed in warm human sentiment, supply just the right touch of contrast to the grisly gun-play. Women should like it, for all its strong-arm technique. Many a highly boosted racketeer melodrama has failed to equal its output of realistic thrills.

Points of Appeal.—Suspenseful and human story, very good characterisation, resourceful direction, faultless atmosphere, big thrills, sly feminine angle and intriguing title.

UNCLE SILAS

General F.D. British (A). Directed by Charles Frank. Featuring Jean Simmons, Katina Paxinou and Derrick de Marney. 9,242 *feet. Release not fixed.*

CRUTCH - PROPELLED "blood and thunder," set in the early 'eighties. It starts out to thrill, but its purpose is defeated by a laboured script, uninspired direction and players who grossly overact. In the end, hoary macabre is reduced to laughter. The Tod Slaughters were much more effective and cost at least ten times less. Very moderate quota booking.

Story.—Austin Ruthyn, a wealthy but ailing man, believes that his reprobate brother, Silas, has completely reformed and decides to place his young daughter, Caroline, in Silas's care in the event of his own death. Dr. Bryerly, Austin's medical adviser, doesn't share Austin's trust in Silas, but Austin refuses to heed his warning. Madame De La Rougierre, a hard-drinking French woman, becomes Caroline's governess, but she is caught ransacking Austin's desk and is dismissed. Shortly afterwards, Austin dies and Caroline goes to live at Bartram, Silas's ramshackle country mansion She finds Madame De La Rougierre there and quickly realises that her ex-governess, Silas, and his evil son, Dudley, are conspiring to rob her of her inheritance. Every moment things become blacker for Caroline, but eventually she gets word to Dr. Bryerly and he and Lord Richard Ilbury, Caroline's childhood sweetheart, rush to her rescue. Meanwhile, Madame De La Rougierre accidentally drinks poison intended for Caroline and, after Ilbury disposes of Dudley, Uncle Silas wisely "does himself in." All that now remains is for Caroline and Ilbury to fix the happy day.

Acting.—Jean Simmons makes the most of a stagey part as the frightened Caroline, but Derrick de Marney might well be mistaken for Charley's Aunt as Uncle Silas, and Katina Paxinou is much too heavy handed as Madame De La Rougierre. The support isn't a great deal better.

Production.—The staging and photography are very good, but effective technical presentation fails to cloak the crude, old-fashioned plot or the overacting. Ben Travers, successful writer of farce, is responsible for the screen play, but it is soon apparent that melodrama is not his forte. Neither gripping costume piece nor riotous burlesque, the film will bore the majority of picturegoers to tears. Jean Simmons, Britain's most promising young star, deserves a better break. So do the ninepennies!

Points of Appeal.—Staging and quota ticket

WAKE UP AND DREAM

Twentieth Century-Fox. American (U). Photographed in Technicolor. Directed by Lloyd Bacon. Featuring John Payne, June Haver and Connie Marshall. 7,948 *feet. Release not fixed.*

SENTIMENTAL drama, photographed in Technicolor and embellished with song. Its story of a small girl's faith in the survival of her brother, a naval rating reported missing in the early days of World War II, opens in a conventional manner and then dissolves into Barry-like whimsy. Neither the stars nor the supporting players are able to make much of its airy tale, and in consequence interest evaporates long before it reaches its fantastic finale. Picturesque tropical settings, expertly photographed in Technicolor, and a rather catchy, though somewhat misleading, title are its main box-office attractions. Well-meaning, but long-winded, hokum.

Story.—When Jeff Cairn, a young farmer, enlists in the Navy, he leaves his small sister, Nella, in the care of nearby relatives. Nella is unhappy, runs away and joins Henry Pecket, an old dreamer, who has built himself a boat in his back garden hundreds of miles from the sea. Henry has never been to sea, but Nella believes him to be a great sailor, and when Jeff is reported missing she is certain that Henry could find him. Henry's landlady decides to sell the boat and it is mounted on wheels, but a storm blows up and the vessel careers across the land, with Henry and Nella aboard, together with Jenny, Jeff's fiancée. On the way to the sea they pick up Howard Williams, a dentist, who decides to accompany them. Eventually they get lost in a jungle swamp, but by this time Jeff returns home and persuades the Navy to institute a search. He is the one who finds Nella and her faith in dreams is confirmed by their happy reunion.

Acting.—Connie Marshall is a clever little actress, but she has all her work cut out to convince as the hopeful, trusting Nella. Clem Bevans is nearer the mark as the old boat builder, and June Haver, with never a hair misplaced, is out of her element as Jenny. John Payne is absent from the picture for most of the time as Jeff, and Charlotte Greenwood is merely a passenger as the landlady.

Production.—The film is apparently based on the assumption that faith can move mountains, but the point of the parable is almost completely blunted by fabulous and irrelevant detail. A meandering stream of whimsy, there is, in fact, no reason why it should ever end. Connie Marshall does her best to ginger it up, but fails through no fault of her own. A wild and unsuccessful experiment, its biggest box-office assets are, as we have already pointed out, its star values and Technicolor.

Points of Appeal.—Small-child angle, picturesque scenery, star and title values, Technicolor and "U" certificate.

MARK OF THE CLAW

RKO-Radio. American (A). Directed by John Rawlings. Featuring Ralph Byrd, Kay Christopher and Jack Lambert. 5,417 *feet. Release not fixed.*

EXUBERANT "blood and thunder," the latest of the Dick Tracy detective series. It details the famous sleuth's encounter with a gang of wicked back-room boys, engaged in extensive fur robberies, and ends, as it should, in spectacular victory for law and order. It is perhaps a bit too serial-like for the carriage trade, but it should have no difficulty in registering with the industrial ninepennies. There is plenty for their good money. Reliable "second."

Story.—Dick Tracy, the detective, is called in when the Flawless Fur Company is burgled and a watchman killed. Dick sends an assistant, known as Sightless, to investigate and he suspects "The Claw," a one-armed killer, and Sam and Fred, a couple of ex-convicts. He is right, but before he can prove that "The Claw," Sam and Fred are secretly working for Humphreys, the two-timing head of the Flawless Fur Company, he is strangled by "The Claw." Dick takes over from there and, with the help of Vitamin, a down-at-heel Shakespearean actor, soon gets the goods on the mob and earns the plaudits of Tess, his attractive girl friend. Incidentally, "The Claw" accidentally electrocutes himself while trying to cheat justice.

Acting.—Ralph Byrd is true to type as Dick, but Jack Lambert and Ian Keith tend to overact as "The Claw" and Vitamin respectively. Kay Christopher is merely a passenger as Tess, Dick's neglected girl friend.

Production.—The film has no love interest, but plenty of rough stuff, and this, put over with tireless gusto against effective backgrounds, should more than satisfy the chapter-play addicts. Frankenstein hasn't got much on "The Claw." Its death rate is as high as its footage is handy.

Points of Appeal.—Highly coloured thrills, good title, convenient running time and series values.

Reissue

DEMOBBED

Butcher. British (U). Directed by John E. Blakeley. Featuring Nat Jackley, Norman Evans and Betty Jumel. 8,499 *feet. Release not fixed.*

ROWDY, good-humoured musical comedy burlesque covering the hectic adventures of four crazy ex-privates in Civvy Street. The plot is somewhat thin but sufficiently covered by the versatile comedy team who interpolate with specialised farce. The four heroes are engaged by a firm of instrument manufacturers and to their dismay discover that the overseer is none other than their tough ex-sergeant. However, after exposing the crooked works manager the boys are rewarded with a directorship. "Its breezy, expertly varied surface action and popular guest artistes take very good care of its formidable footage," was the summing-up of KINE. February 24, 1944.

Points of Appeal.—Lighthearted tale, very good comedy teamwork, star and exploitation values.

"Sortileges"

The review of Exclusive's French production, "Sortileges," has been unavoidably held over to the next issue.

Financial Facts and Figures

CITY REPORTS "ALL QUIET"

By V. J. Burtt

THERE was no outstanding movement either way among kinema and associated shares last week. But, on the whole, the tendency was for the equities to improve slightly, and for the debentures and mortgages to recede in value.

Television Dividend

Cinema Television dividend 8 per cent. on "A" and "B" ordinary for 11 months ended March 31 last. This compares with 10 per cent. for previous year. Net profit £42,994, against £47,221 for previous year. General reserve £27,500, against nil.

P.C.T. Construction

P.C.T. Construction is paying 4¾ per cent. for 14 months ended March 31 last, compared with 4 per cent. for previous 12 months. Net profit for the period is £60,637, against £47,860 for previous 12 months.

Schneider on Way Back

Warner Bros.' vice-president, Sam Schneider, and his wife left England for America on Friday.

During the past six weeks Mr. Schneider has visited Italy, France and Switzerland, in addition to Britain, surveying general conditions.

SHARE MARKET

	Latest	Change.
African Theatres Ord. ..	£6¾	—
Assoc. Brit. Corpn. 5/- Ord.	19/3	+-/3
„ 6% Pref.	23/9	—
„ 4¼% Pre. Pf. ..	20/9	+-/9
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	1/6	—
Brit. & Dom. Films (12/-)	17/6	--/3
„ 5¼% Pref.	19/9	+-/6
Brit. Lion 7½% Pref. (10/-)	13/-	—
„ Ord.	5/3	—
Brit. Lion Studios Ord. ..	5/-	—
„ 6% Pref.	20/-	—
„ 5% Notes	£89	-£1
„ 4% Debs.	£90	-£2
Capital Prov. News (5/-)	12/6	—
Cine Television "B" Ord.	2/9	—
Dufay-Chromex Ord. (2/-)	3/7½	—
Gaumont British Ord. (10/-)	19/-	+-/3
„ "A" Ord. (5/-) ..	9/-	+-/3
„ 5½% 1st Pref. ..	21/3	+-/9
„ 3½% Debs.	£91	+£1
General Theatres Prefd. (6/8)	20/-	—
„ 3½% Debs. ..	£90	-£1
Granada Theatres 1st Pref.	18/-	—
Humphries, G., Co. (5/-)..	—	—
Kinemas Ord (5/-) ..	10/-	—
Mde. Tussaud Def. (1/-) ..	4/-	—
„ Prefd. Ord. ..	23/6	+-/6
Moss Empires Ord. ..	33/9	+-/3
„ Cum. Pref.	21/6	--/3
„ 3½% Deb.	£90	—
Odeon Ass. 4½% Pref. ..	19/3	+-/6
„ 3½% Deb.	£90	—
Odeon Props. 4½% Pref. ..	19/9	+-/3
„ 3½% Debs. ..	£90	—
„ 4% Debs.	£92	-£2
Odeon Theatres Ord. (5/-)	33/9	—
„ 6% Pref.	24/9	+-/3
P.C.T. 10% Cum. Pref. ..	27/6	—
„ 7½% "A" Pref. ..	25/-	—
„ 7½% "B" Pref. ..	25/-	—
„ Construction 7% Pref.	23/9	+-/3
Scophony (5/-)	5/10½	+-/1½
Stoll Theatres Corpn. ..	12/9	+-/3
Twentieth Cent. Ord. (5/-)	2/6	—
„ 6% Pref. (10/-) ..	7/6	—
United Entertainments Ord. (5/-)	8/-	—

Sam Eckman, Jr., received hundreds of congratulatory messages last week on the completion of his thirtieth year with Metro-Goldwyn-Mayer and his twentieth year as managing director in this country. Here are the chief members of his London staff wishing him many more years' leadership

ON THE S.O. FRONTS

St. Helens Move to Modify "Harsh" Conditions

KINEMA interests in St. Helens have suggested an informal meeting of their representatives with members of the licensing justices to consider a possible modification of the conditions governing the Sunday kinemas in the town. Although permission for S.O. has been granted in St. Helens, exhibitors have not opened their theatres because they consider the conditions too harsh.

BATH.—When the application for the renewal of Sunday licences was made at Bath, the Rev. J. M. Richardson, chairman of the Bath Council of Christian Churches, was assured that the conditions he specified—no admission of children under 16, a weekly day off for employees and controls of the character of films shown—were already attached to the licences.

GRANTHAM.—Poll result: For, 4,129; against, 859. Majority, 3,270.

Harry Sanders, of the State, was campaign manager and climaxed a whirlwind campaign with a house-to-house distribution of 5,000 leaflets by 20 cadets of the 6th Lincolnshire Regiment, which started at 8 p.m. The cadets' band (out of uniform) made a complete tour of the town in the afternoon of polling day.

KINGSWOOD.—When an application was made by the Bristol C.E.A. to the Kingswood U.D.C. asking them for Sunday opening it was refused. A councillor said a poll would cost at least £200 and he did not think it was right that ratepayers' money should be spent in this way.

CUMBERLAND.—The Cumberland Border Rural Council at Carlisle has decided, by a narrow majority, to apply for a draft order in connection with Sunday kinemas at Brampton and Longtown, but there is a prospect of strong public opposition.

James L. Edward, proprietor of the Tivoli, Dundee, died in a nursing home on Saturday after a brief illness.

BIRMINGHAM PLANS G.C. PROGRAMME

THE Birmingham and Midlands branch of the C.E.A. announced during the week-end the arrangements for the November General Council meeting to be held at the Midland Hotel, Birmingham. On Monday evening, November 10, Pathé will hold a preview of a new British film at the Forum, New Street, followed by a reception at the Queen's Hotel.

On Tuesday morning, the Legal, Finance and Parliamentary Committee will meet at the Midland and will be joined at lunch at the Odeon Theatre Restaurant by the General Purposes Committee, who will meet in the afternoon.

In the evening the delegates to the General Council will dine at the Odeon, where G.F.D. will hold a preview of a British film. At lunch and dinner they will be the guests of the J. Arthur Rank Organisation.

Following the meeting of the General Council on Wednesday morning, the delegates will be entertained to lunch by the Birmingham and Midlands branch.

£325,000 KINEMA SALES

Sales of the following freehold kinemas is reported by Harris and Gillow, of Wardour Street, London:—

Ritz, Brislington, Bristol; Regal, Odiham; Waverley, New Milton, Hants; Pavilion, Emsworth (subject to the existing lease); Ritz, Golcar; Mayfair, Bungay, Suffolk, and the lease of the Park, Bristol. They have also sold for investment purposes the freehold of the British Lion Film Studios, which are let on long lease to a Government Department.

The above transactions represent a total of over £325,000.

"The Ideal Husband"

The première of the Korda production, "The Ideal Husband," takes place on Thursday evening, November 13, at the Carlton, Haymarket, where it will continue for an indefinite run.

MONOGRAM AND PATHE DEAL

Joint Production Here and in U.S.

AN agreement has been signed by Steve Broidy, president of Monogram, and William Moffat, managing director of Pathé, for the joint production of four features each in Britain and four in America.

Monogram will distribute all the Pathé productions outside the Warner releases in America and elsewhere where they have exchanges.

Profits in the joint production of the releases will be shared 50-50.

Over here, Pathé will arrange for studio space. Mr. Broidy states that three British stories have already been lined up—"The Highwayman," by Alfred Noyes; "The Maze" and "Mr. Jow." Three other stories have yet to be approved by the respective boards of directors.

Mr. Broidy and his foreign manager, Norton Ritchie, have been on an extensive tour of Europe. He finds business fairly good, but naturally unsettled owing to the monetary situation.

Monogram, according to Mr. Broidy, has not stopped production, nor cut its budgets.

C.M.A. Wants No Restrictions

The proposed merger between the Cinema Managers' Association and the Society of Cinema Managers was considered at a National Council meeting of the C.M.A. on Sunday.

As a result, Harry Brett, hon. general secretary, was instructed to inform Sam Butchart, secretary of the S.C.M., that after perusing the rules of the latter society, the C.M.A. came to the conclusion that although in the main there were grounds for inaugural talks, disclosure of internal confidential matters should be subject of discussion at the talks.

"We trust that it is not your intention to be restrictive on any minor points," the letter says.

"We believe," declares the C.M.A., "there can be no possible prerequisite necessary to talks which are only being instituted for the purpose of ironing out any possible divergence of views which should be cleared up in the interests and for the future welfare of managers. We await your anticipated co-operation."

Eastbourne Rejects Seating Rule

Eastbourne exhibitors have been asked if they were willing for the Middlesex conditions to be attached to their licences.

With one exception, all have replied objecting to the conditions, although in some cases they were willing to give an undertaking that the price of a particular seat should not be raised during the day.

The Corporation is to take no further action in this matter.

RKO
presents

USAN
WARD
it Believe Me"
Directed by... IRVING PICHEL
Produced by... JOAN HARRISON
with
RITA
JOHNSON
TOM POWERS
TRADE SHOW:
STUDIO ONE, Oxford St.
TO-DAY, Thurs., Oct. 2
at 10.30 a.m.

WALTURDAW
CINEMA SUPPLY CO. LTD.
46 GERRARD ST. W.1. Gerrard 1087.

Film Trade Show Offers for September, 1947

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
Behind These Walls	A.B.F.D.	93 min.	A	8,428 ft.	Pierre Brasseur, Jean Brochard, Santa Relli.	Booking mainly for specialised halls (C)	Sept. 25, 1947	Not Fixed
Blonde for a Day	Pathe	65 min.	A	5,961 ft.	Hugh Beaumont, Kathryn Adams, Cy Kendall.	Very, very moderate support (NC)	Sept. 18, 1947	Not Fixed
*Circus Boy	G.F.D.	50 min.	U	4,513 ft.	James Kenney, Florence Stephenson, George Stephenson.	Good general second (CC)	Sept. 25, 1947	Not Fixed
†Desert Fury	Paramount	96 min.	A	8,616 ft.	Lizabeth Scott, John Hodiak, Burt Lancaster.	Very good general booking (NC)	Sept. 11, 1947	Nov. 17, 1947
Don Ricardo Returns	Pathe	67 min.	U	6,076 ft.	Fred Coby, Isabelita, Paul Newland.	Poor (CC)	Sept. 18, 1947	Not Fixed
*Dusty Bates	G.F.D.	—	U	5 eps.	Antony Newley, Billie Brooks, Michael McKeag.	Good "kids and quota" serial (CC)	Sept. 25, 1947	Not Fixed
*Fame is the Spur	G.F.D.	116 min.	A	10,413 ft.	Michael Redgrave, Rosamund John, Bernard Miles.	Outstanding British booking (C)	Sept. 25, 1947	Nov. 3, 1947
Gas House Kids	Pathe	68 min.	A	6,209 ft.	Billy Halop, Teala Loring, Robert Lowery.	Reliable support for the populars (CC)	Sept. 18, 1947	Not Fixed
Gentleman from Texas	Pathe	59 min.	U	5,331 ft.	Johnny Mack Brown, Claudia Drake, Raymond Hatton.	Good Western second (CC)	Sept. 25, 1947	Not Fixed
Ginger	Pathe	63 min.	U	5,760 ft.	Frank Albertson, Barbara Reed, Johnny Calkins.	Modest second (CC)	Sept. 18, 1947	Not Fixed
Heartaches	Pathe	68 min.	A	6,198 ft.	Sheila Ryan, Edward Norris, Chill Wills.	Average second (NC)	Sept. 18, 1947	Not Fixed
Her Husband's Affairs	Columbia	83 min.	A	7,452 ft.	Lucille Ball, Franchot Tone, Ed. Everett Horton.	Capital light booking (C)	Sept. 11, 1947	Oct. 13, 1947
Keeper of the Bees	Columbia	68 min.	U	6,158 ft.	Michael Duane, Gloria Henry, Harry Davenport.	Good supporting proposition (CC)	Sept. 25, 1947	Oct. 6, 1947
Likely Story, A	RKO-Radio	83 min.	A	7,840 ft.	Barbara Hale, Bill Williams, Sam Levene.	Above average light booking (C)	Sept. 25, 1947	Oct. 6, 1947
*Little Ballerina	G.F.D.	60 min.	U	5,594 ft.	Yvonne Marsh, Marian Chapman, Doreen Richards.	First-rate family entertainment (CC)	Sept. 11, 1947	Nov. 10, 1947
Long Night, The	RKO-Radio	97 min.	A	8,724 ft.	Henry Fonda, Barbara Bel Geddes, Vincent Price.	Pretentious "thick-ear" (NC)	Sept. 18, 1947	Oct. 20, 1947
Murder at Malibu Beach	Pathe	68 min.	A	6,151 ft.	Sidney Toler, Mantan Moreland, Victor Sen Young.	Reliable general "programmer" (C)	Sept. 18, 1947	Not Fixed
*October Man	G.F.D.	95 min.	A	8,573 ft.	John Mills, Joan Greenwood, Edward Chapman.	Capital British "thick-ear" (C)	Sept. 4, 1947	Oct. 6, 1947
*Precious Little	British Foundation	35 min.	U	3,200 ft.	Commentary by Frank Phillips.	Fair to middling full quota fill-up (CC)	Sept. 11, 1947	Not Fixed
Pride of the Bowery, The	Pathe	62 min.	A	5,661 ft.	Leo Gorcey, Huntz Hall, Gale Robbins.	Good series second (C)	Sept. 18, 1947	Not Fixed
Repeat Performance	G.F.D.	93 min.	A	8,362 ft.	Louis Hayward, Joan Leslie, Richard Basehart.	Very, very moderate programmer (NC)	Sept. 4, 1947	Sept. 15, 1947
*Servant of the People	Pathe	43 min.	U	3,982 ft.	John Haire, M.P.	Very good quota fill-up (CC)	Sept. 18, 1947	Not Fixed
*Silver Darlings, The	Pathe	83 min.	U	7,661 ft.	Clifford Evans, Helen Shingler, Norman Williams.	Very moderate quota (CC)	Sept. 11, 1947	Not Fixed
Song of Love	M-G-M	118 min.	U	10,640 ft.	Katharine Hepburn, Paul Henreid, Robert Walker.	Very good booking, particularly for the better-class halls (CC)	Sept. 4, 1947	Nov. 10, 1947
Variety Girl	Paramount	90 min.	U	8,410 ft.	Mary Hatcher, Olga San Juan, Paramount Guest Stars.	Excellent light booking (CC)	Sept. 11, 1947	Dec. 22, 1947

REISSUES

Black Friday	Eros	70 min.	A	6,300 ft.	Boris Karloff, Bela Lugosi Stanley Ridges.	Excellent popular thriller (NC)	Sept. 11, 1947	Not Fixed
Cafe of Seven Sinners	Eros	85 min.	A	7,810 ft.	Marlene Dietrich, John Wayne, Mischa Auer.	Good revival for the masses (NC)	Sept. 18, 1947	Not Fixed
Caught in the Act	Renown	60 min.	U	5,397 ft.	Henry Armetta, Iris Meredith, Robert Baldwin.	Acceptable second for the family (CC)	Sept. 18, 1947	Immediate
City Without Men	Renown	74 min.	A	6,782 ft.	Linda Darnell, Michael Duane, Edgar Buchanan.	Acceptable second for industrial halls (NC)	Sept. 25, 1947	Immediate

*Dusty Ermine ...	...	Ambassador ...	85 min.	A	7,666 ft.	Ronald Squire, Anthony Bushell Jane Baxter.	Sept. 11, 1947 Not Fixed
Eagle Squadron...	...	Eros ...	... 109 min.	A	9,830 ft.	Robert Stack, Diana Barry-more, John Loder.	Sept. 18, 1947 Not Fixed
Ex-Champ ...	...	Eros ...	... 73 min.	U	6,557 ft.	Victor McLaglen, Tom Brown, Nan Grey	Sept. 18, 1947 Not Fixed
Gangs Incorporated ...		Renown ...	68 min.	A	6,240 ft.	Jack La Rue, Alan Ladd, Joan Woodbury	Sept. 25, 1947 Immediate
*Ghost of St. Michaels, The	...	A.B.F.D. ...	81 min.	A	7,394 ft.	Will Hay, Claude Hulbert, Charles Hawtrey	Sept. 18, 1947 Not Fixed
Invisible Man Returns, The		Eros ...	80 min.	A	7,221 ft.	Sir Cedric Hardwicke, Vincent Price, Nan Grey	Sept. 11, 1947 Not Fixed
King of the Turf ...		A.B.F.D. ...	89 min.	U	7,989 ft.	Adolphe Menjou, Roger Daniel, Dolores Costello	Sept. 18, 1947 Not Fixed
Mad Doctor of Market Street, The		Eros ...	60 min.	A	5,381 ft.	Lionel Atwill, Una Merkel, Nat Pendleton	Sept. 18, 1947 Not Fixed
*Mademoiselle Docteur		Ambassador ...	80 min.	A	7,200 ft.	Dita Parlo, Eric von Stroheim, John Loder	Sept. 4, 1947 Not Fixed
Rage of Paris, The ...		Eros ...	78 min.	A	7,032 ft.	Danielle Darrieux, Douglas Fair-banks, Jun., Mischa Auer.	Sept. 4, 1947 Not Fixed
Random Harvest...	...	M-G-M ...	126 min.	U	11,370 ft.	Ronald Colman, Greer Garson, Susan Peters	Sept. 25, 1947 Oct. 27, 1947
*Secret Mission ...		Eros ...	94 min.	U	8,437 ft.	Hugh Williams, James Mason, Carla Lehmann	Sept. 18, 1947 Oct. 13, 1947
South of Panama ...		Renown ...	63 min.	U	5,588 ft.	Roger Pryor, Virginia Vale, Duncan Renaldo	Sept. 25, 1947 Immediate
Trail of the Vigilantes		Eros ...	74 min.	U	6,734 ft.	Franchot Tone, Warren William, Peggy Moran	Sept. 11, 1947 Not Fixed
*2,000 Women ...		Eros ...	97 min.	A	8,725 ft.	Phyllis Calvert, Flora Robson, Jean Kent	Sept. 11, 1947 Oct. 6, 1947
What a Man ...	...	Eros ...	70 min.	U	6,324 ft.	W. C. Fields, Gloria Jean, Leon Errol	Sept. 11, 1947 Not Fixed
Zanzibar ...	...	Eros ...	67 min.	A	6,002 ft.	Lola Lane, James Craig, Edu-ardo Cianelli	Sept. 11, 1947 Not Fixed

(NO) Not for Children. † In Colour.
(OC) Excellent for Children. (C) Suitable for Children. * A British Picture.

IN ANSWER TO "THE MANAGER"

No Question of S.C.M. Seeking Affiliation to the T.U.C.

"STRICTLY NON-POLITICAL"—*Henry Kerr*

I have been asked to deal with your inquiry concerning the political affiliations, either actual or potential, of this Society.

I have pleasure in stating categorically that the Society is strictly non-political and non-sectarian; and, furthermore, that there can be no question of seeking affiliation with the T.U.C.

I make this statement not as a personal opinion, but as a summary of the following facts:—

1. The general meeting of our London and Home Counties branch, held in January of this year, unanimously adopted a resolution, which I had the honour of presenting personally, in the following words: The Society shall be "non-sectarian, and membership shall involve no allegiance to any political party."

2. This resolution was thereafter brought up to the National Executive Committee, where, again, it was unanimously adopted.

3. The rules of the Society, which reflect the wishes of the members throughout the country, state that one of the main objects of the Society shall be to maintain "a dignity and respect consistent with the status of the profession." Affiliation to the T.U.C. would be the direct negation of professional status, and no single member of the National Executive would be prepared to suggest any move which, even by the remotest implication, could endanger the professional status which they are charged by virtue of their office to attain at the earliest possible moment.

HENRY KERR.
Public Relations Officer.
Society of Cinema Managers.

"NO ADMITTANCE, PATRONS"

A Protest

A STRONG protest against the paragraph headed, "No Admittance, Patrons" in The Manager's feature of September 4 has been received from a general manager, who has identified the theatre concerned as one of his circuit.

The incident was that in which an anonymous kinema was castigated for refusing admission to the patron who said he arrived one minute after the published starting time of the last showing of the feature.

Our correspondent, who has 37 years' Trade experience, states that hardly any of the alleged "facts" reported to The Manager are correct. He says that the would-be patron arrived after the "closed" board had been put up. It is a rule that no tickets may be issued 15 minutes after the feature has started, the reason being to allow the cashier to make up her accounts. The would-be patron arrived after the "closed" board had been put up—and it is admitted that this was done by mistake earlier than it should have been done—and was told by a doorman (not the foreman, as alleged) the cock-and-bull tale about a new L.C.C. regulation. This statement was immediately corrected by the foreman, who arrived on the scene at that point, and the patron was invited to enter. This he refused and left stating that he was going to make a complaint. Subsequently, the foreman censured the doorman for making untrue statements and going beyond his authority in dealing with a member of the public. No one reported the incident to the relief manageress, and the first the company or its servants knew of the affair was when they received a letter from the L.C.C. saying that a complaint had been received and that the alleged new rule was a myth. The foreman is certain that no time while he was there did the complainant ask to see the manager.

Our correspondent feels that The Manager might, in fairness, have included the theatre side of the story before putting the complaint into print, with his own deductions therefrom.

The Manager says "... I am glad we have had the opportunity of publishing a statement from the theatre concerned. It is obvious that the complainant misinterpreted an unfortunate combination of circumstances indicating inefficiency. A copy of the protest is being forwarded to the reader concerned. The statement that 'It is a rule that no tickets may be issued 15 minutes after the feature has started,' is, to me, incomprehensible. Rightly or wrongly, it is my opinion that theatres should be in a position to issue tickets to buying customers right up to 'God Save the King.' Are there many managers who turn money away in order not to disturb the internal working of the theatre?"

QUEUES—COMPLAINTS OF INTERFERENCE

At the annual licensing sessions at Bath, the magistrates expressed concern about the waiting queues at the five local kinemas which often interfered with other traders. They wondered whether the managements could take some action in the matter.

The police said they co-operated cordially with the exhibitors, but difficulties arose on weekdays.

"Cannot you guarantee them a seat?" Mr. Monkton, representing the exhibitors, was asked.

Mr. Monkton replied that a new point had been raised, on which he must consult his clients.

The magistrates expressed pleasure that this matter was being considered.

B.F.I. to Fight Renters and Kinemas on Film Society Controversy

"TEN MILLION CONSIDER FILMS ARE NOT WORTH SEEING"—GORDON WALKER

THE British Film Institute has made a slashing attack on the renters who, sitting at last month's Council meeting of the K.R.S., have condemned the film society movement as a "breeding ground for leaders of the anti-film attacks." Further, the KINE. understands, the Institute is to sit in on the talks which the K.R.S. plans to have with the C.E.A. on the whole subject of the society movement.

Speaking in London last week, Gordon Walker the chairman of the B.F.I., said: "The film society movement is one of the primary functions of the B.F.I. and it will remain to be so; that is one of the reasons why we have been granted public money with which to operate. It is short-sighted to say that film societies are anti-commercial. Statistics show that 10 million adults do not go to the kinema. The reason why these people do not go to the kinema is because they do not regard films as worth seeing.

"You can only interest these people in going to the kinema by raising the standard of our films.

"Film societies do reach many of these 10 million people and help to teach them that many films are worth seeing."

He argued that the Davis Theatre, Croydon, which has now booked "Open City," the Italian documentary, for a run as the feature attraction, would not have been able to make this a commercial proposition if it had not been for the work of film societies in raising the standards of public appreciation.

Dalton Duty

Gordon Walker told his listeners—who were met to be introduced to Donald McKay Elliot, director of the Scottish Film Council—that the B.F.I. had this week taken high-level action to safeguard educational films made for children's clubs from the full impact of the Dalton duty.

Talks, he said, had now started with Government bodies to try to release Dominion productions, designed for children, from the 300 per cent. *ad valorem* duty.

State Grant

The speaker also referred to the B.F.I. memorandum to the Government on the plan to provide the organisation with an annual Treasury grant. He said that a demarcation line had now been fixed between the B.F.I. and the National Council of Visual Aids to Education. The Institute will concentrate on film appreciation and reference library work, and the Council carry out the major body of education film work.

Midland Change-over

The Picture House, Knowle, near Birmingham, was taken over on Monday by P. D. Reeves in association with his son, R. Reeves, who was previously employed by A.B.C. at the Savoy, Swindon. Mr. Reeves returns to the control of the Picture House after five years of absence.

Maidstone Watch Committee has declined permission for the presentation of the film "The Birth of a Baby" to mixed audiences.

ADULTS WHO TAKE CHILDREN TO "A" SHOWS

It May Be An Offence —Says K.C.

ADULTS who responded to the solicitation of children under 16 to take them into kinemas where "A" films were being shown, and left them in the auditorium, were committing an offence, declared J. Catterall Jolly, K.C., chairman of the Appeals Committee of the county quarter sessions, at Liverpool on September 26.

The committee reserved judgment on an appeal by B. and S. Cinemas (Lancashire), Ltd., of the Pavilion, Warrington, against a conviction and fine of £5 for admitting children under 16 unaccompanied by a parent or *bona-fide* adult guardian when an "A" film was being shown.

Arthur Henry Sutcliffe, aged 15, told the Committee that he bought tickets for himself and three companions.

The kinema cashier stated that she did not supply the boy with tickets.

A. E. Bauvhar, for the company, submitted that they took all reasonable precautions to comply with the conditions of the licence.

MULLINS HAS GOOD WORD FOR KINEMAS

Keeps People from Crime

"Kinemas, by giving reasonably healthy conditions, keep more people from crime than influencing them towards crime."

This opinion was voiced at a Brighton meeting by Claud Mullins, who recently retired from the position of Stipendiary Magistrate at the London South-Western Police Court, and is now chairman of the London Marriage Council.

He said a lot of elderly people accused the kinema of influencing children, especially boys, to crime.

"I don't think that is true," Mr. Mullins added, "but I think the authorities in the kinema world ought to realise the influence they have got in the matter of marriage.

"You see kisses that last so long that they make you wish you had brought a stop-watch in your pocket. That sort of kissing gives the impression to impressionable young people that these thrills are the essence of marriage.

"Marriage is interesting and thrilling, but I am afraid the kinema has had a very bad effect on impressionable young people whose education has not been as good as it might be."

At the Council House, Birmingham, the Lord Mayor and Lady Mayoress recently received from Edgar Mitchell, G.-B. Midland Circuit Controller, food parcels from Hoyts Theatre, Australia. The Lady Mayoress is seen handing a parcel to the first recipient. A. E. Crabb, and A. Davids, manager of the West End Cinema, Birmingham, are seen with Mr. Mitchell

Scottish Veterans Talk of Forming Own Society

TESTIMONIAL DINNER TO A. E. PICKARD

A SCOTTISH Veterans' Society is likely to be formed as the result of a suggestion made at a testimonial dinner to A. E. Pickard, who promised to donate £100 towards the preliminary expenses.

Robert H. George presided, and seated at the top table, in addition to A. E. Pickard, was Bailie Tom Kerr, J. D. Russell (A.B.C.), George Kemp (chairman, Scottish branch C.E.A.), George Taylor, J.P. (chairman of the Scottish C.T.B.F.), D. A. Stewart, J.P., William Carruthers, William Bendon, Percy Gordon, H. S. Coxall, Jack Breckenridge (chairman of the Cinema Club (Glasgow)), Jack Hamson, Sam Bendon, James Chambers, Robert Pennycook, and George Marks.

Bailie Tom Kerr, a personal friend of Mr. Pickard since 1904, said he had come to know and respect Mr. Pickard. He was a man who got a lot of fun out of life and he was certain he had earned the respect of many in Glasgow.

The chairman then opened a discussion regarding the formation of a Scottish Veterans' Society.

In a general discussion it was suggested that such a society should be formed, membership being limited to those with 25 years' experience in the kinema business.

D. A. Stewart thought the idea was a sound one, but that it would take too long to discuss profitably that evening. He moved that a small sub-committee go into the matter and circularise likely members.

W. Carruthers seconded, and the meeting approved the formation of the committee, which Mr. Stewart will select.

Willie Carruthers, who explained he was deputising for Sir Pat Dollan, subsequently presented to Mr. Pickard his portrait, painted by Joe Ancill, a gesture which, he said, gave him the greatest pleasure.

Mr. Pickard, in reply, thanked the company for the painting and also described some of his early experiences.

Barnetts Leaving for S. Africa

THE Barnett family are severing a long association with the Scots Trade and are leaving next month for South Africa, where A. E. Barnett is setting up a partnership with his son as agents for British manufacturers. His headquarters will be in Cape Town, with a branch office in Johannesburg.

Mr. Barnett, until recently branch manager for Eros, opened up the Scottish office of Ideal Films in 1919. Two years later he was transferred to the West of England branch, and from 1923-25 was busily employed in introducing British films to Australia. Returning in 1926, till 1930 he represented Ideal in Newcastle, then joined G.-B. Distributors in Glasgow. On its absorption he was for a few years an independent film renter, then became Scottish manager for Anglo-American.

Throughout the Trade Mr. Barnett had many interests; he was a life member and past-master of Lodge Anima, Glasgow.

Before handing over at Eros, the staff presented Mr. and Mrs. Barnett with silver napkin rings.

New Scottish Manager

George Foster, who has been for several years with Columbia in Scotland, has now taken over the Scottish management of Eros Films.

Reopening of Kinema

The Star, Bo'ness, which was burned out several years ago, has been rebuilt and the official reopening takes place on Saturday.

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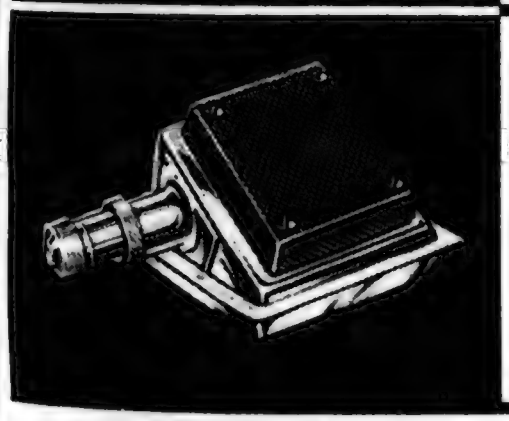

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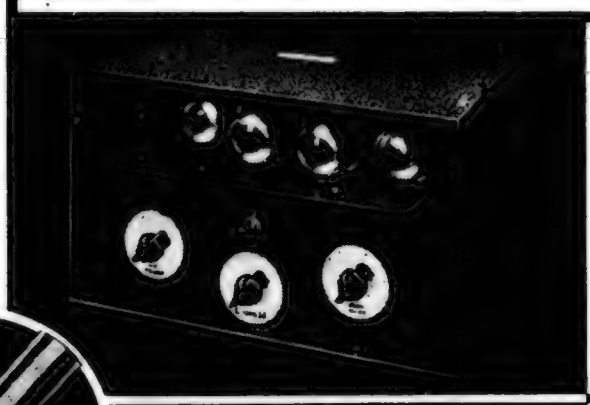

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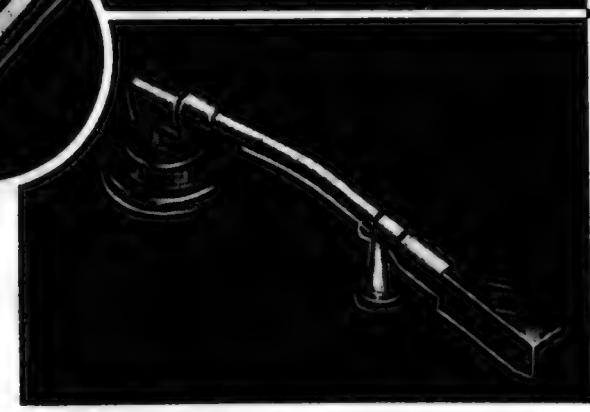

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MANAGEMENT

by THE MANAGER

Future of S.C.M. in Danger Unless it Can Increase Membership

FEWER than a hundred out of a total membership of two hundred attended the first quarterly meeting of the London and Home Counties Branch of the Society of Cinema Managers. As there is a potential membership of a thousand in the area covered by the branch, these figures constitute an indictment against managers generally, and in the London area particularly. With all the good will and enthusiasm in the world, a 10 per cent. quota can never hope to speak or act adequately for managers as a body.

The membership for the whole country was stated to be in the region of 1,240, an even worse state of affairs. I was surprised to find so few young men present. Most of those I recognised were old hands, the majority of whom have managed high-grade halls since long before the inception of the society. Twenty-five per cent. of those present were assistant managers or reliefs. This is the one bright spot in the otherwise disconcerting statistics of membership, because these are the fellows who will ultimately have the responsibility of guiding the society—if it lasts that long.

I meant that cruel tag, because there is obviously a shortage of the "betwixt and betweeners," the young managers who have a long future before them. I wonder why so many are disinterested. If they don't believe in organisation at all, then that's fair enough, because their abstention is the best way to ensure the ultimate break-up of the society. If they do believe in it but are just too lethargic to do anything about it, then they had better start communing with their consciences. Let them ask whether they have benefited from the National Charter. It's ten to one they have, and if so I want them to decide honestly what they personally did to bring it about.

A Warning

IT has been inferred that my last public appeal for members met with some success. Personally, I don't hold with these honeyed words, because with membership as it is, my effort must have been lousy at the best. Either that, or the roll must have been tragically small before I started in. That reminds me. A statement was made that the membership of the "Managers' Separate Section" was double the present membership. That wouldn't be because at that time there was no subscription to pay, would it? Make no mistake about it, this is not an appeal, it is a warning that, unless there is an immediate and substantial increase in membership, then there is grave danger of the ultimate demise of this Managers' Society. The C.M.A. can help by getting together with the S.C.M. quickly. Let both organisations have "Dominion" status if you like, but we must present a united front with no breaches. At the moment, we are short of four-fifths of our defences.

The meeting was dominated by W. Fuller, an eloquent, pungent, pugnacious chairman, and vice-chairman Henry Kerr's cold, concise words of wisdom always succeeded in cutting the cackle at opportune moments. The trouble is, he didn't produce his verbal veto often enough. A rather nervous, apologetic Sam Butchart, the guest star, made his début as national secretary-elect. He answered questions knowledgeably and at great length. He was, in fact, too patient in dealing with individual queries. He shared honours with Bill Fuller in causing the stalwart few to get home late for lunch, and without a drink at that. The running time of these meetings must be kept down, or the wives will take a hand in the opposing camp, and still further deplete attendances.

Black List Urged

A STRONG, even bitter, wish was expressed that firms defaulting on the National Charter should be named. High up in priority among the aims of the society is the determination to ensure that all of them will ultimately pay the full price for their parsimony. I had not realised that there were so many exceptions until I heard man after man quote his own and others' experiences, which included alleged victimisation.

One word to these employers. If you only knew what your managers and ex-managers are saying about you you would consider the saving of a few pounds a week on managers' salaries a very bad investment on your part. Don't kid yourselves that you're saving the money, because I reckon you are getting less than 50 per cent. output from the managers you underpay. Perhaps you haven't thought of it that way, but put yourself in Gilligan's place.

Government Survey

THE facts and figures published recently concerning kinema attendances make interesting reading. I do not pretend to know how these figures were arrived at, and I would be interested to know the answer, although no Government department would ever trouble to answer one of my queries. I have no means of checking the statistics quoted, except in one case, and that is the average price paid for admission. Government department concerned, excuse me, but I think you have gone adrift here. (I'm not really sorry, but it is most proper to apologise before disputing an alleged fact.) I completely and categorically dispute the average price quoted as the average price of admission 1s. 9d. Remember that 75 per cent. of our kinemas have 1s. 9d. or less as their top price. Even in a good-class theatre, 1s. 9d. is a substantial admission fee, and one over which patrons ponder before they part up; in an ordinary working-class neighbourhood, the man who parts up with 1s. 9d. is either in love, or a profligate. It is up to the Government department concerned to contradict me if I'm wrong—that is, if they read the Trade papers, which they probably don't. Why should they care, anyway? It is my view that any statistics put forward from any quarter whatsoever should be substantiated.

I don't dispute many of their figures, but as this service is apparently placed at our disposal by courtesy of the taxpayer, with or without his approval, I might as well try to ensure that they get fair value for their money—I should say our money!

These fascinating figures, particularly percentage of regular patrons, set me wondering about what is the real intrinsic value of a resident manager. By nature, I am an egoist, but I have never estimated my value to my company at more than 5 per cent. —that is, as a business-getter; I live locally, I have been in my house for some considerable time, I know all the important people for miles around, but I feel that few of them, if any, ever come and pay a visit to my kinema unless the picture I'm showing is one they really want to see. I'm not talking about the free-seat merchants, they'll pick up their largess at every available opportunity, and experience the exquisite pleasure of knocking my show if any 100 ft. doesn't suit their palates.

Sunday-schools in Kinemas

THE experiment of holding Sunday-schools in kinemas on Sunday mornings is developing, I understand. I reserve my judgment about this effort until I know more details, but several queries occur to me. First and foremost, where does the manager come in? It has been suggested that it is not necessary for the manager to be present, and he need only attend in a voluntary capacity. How many managers would stay away from their theatres on a Sunday morning, knowing that there will be a full house of children? I think I'm safe in answering that question myself and saying "Few, if any." My view is that the manager should be present, and, further, if he is, that the hours worked should count as ordinary working hours. After all, if managers are to be asked to give up part of their valued leisure, even for such a good cause, then it should be accepted as normal work, and paid as such. If the manager feels so disposed, then he may return his wages to the appropriate organisation.

Then there is the difficulty of staff. I know that few will be required, but the most touchy of all employees will be called upon—the cleaners. No matter which way I look at this, it seems that these good ladies will be asked to reorganise their Sundays, and I think they will take a poor view of that.

Please don't think that I'm materialistic or against the Church. My readers will know that my one ambition is to see closer co-operation with the Church. What I don't feel so sure about is that this co-operation should be initiated with the implication that I shall have to work on Sunday mornings, to help the Church get on with a job that they should be able to do without our regular help.

I'll make one suggestion—and a personal offer. Given my employers' sanction, I would be happy to run three or four children's services in my kinema every year. I would co-operate enthusiastically and willingly with the Church. I would put at their disposal all my knowledge of showmanship, and try to make these services popular, attractive, musical and interesting. I would guarantee that, given a reasonably free hand, I'd get more than half the youngsters in the district at the services. After that, if the clergy cannot look after the youngsters elsewhere on the other 48 Sunday mornings, then they are not trying.

SHOWMANSHIP

New Ideas in Place of Old Wanted to Put Over Reissues

THE coming months may well prove to be a testing time for the showman. There is no indication of any early removal of the ban on American imports, and, as a result, a large majority of exhibitors will be presenting, as features, reissues which in normal times would deserve little more than second-feature billing.

Efficient exploitation of reissues is by no means easy, particularly in situations where the films have previously been run. Novelty has worn off, and it may be assumed that most of the apparent exploitation angles have already been employed. In these circumstances it will need a deal of ingenuity on the part of any showman to evolve a new slant in his exploitation approach. It is obviously impossible to particularise, but it is inconceivable that the wide-awake showman cannot discover any new angle which it would be worth while to tackle. His job is to bring his product to the notice of every person in his locality. This is even more essential where the picture has been played previously in the vicinity of his theatre.

In these circumstances an exhibitor should comb again and again the renter's campaign sheet or other exploitation material and see whether there is any suggestion which cannot be subtly turned to fresh account in his own peculiar circumstances. It is, indeed, essential that every exhibitor should make intelligent use of the material provided by the renters.

Presentation of reissues affords an admirable opportunity of attracting the non-kinema public. Let them know there are pictures—classics of the screen—which are worth seeing. Many people who rarely go to films will be attracted to your theatre if the argument is logically and forcefully advanced. It will be worth trying in the forthcoming weeks, and, anyway, it is an excellent opportunity of selling the idea of picture-going to every one of your potential public.

Greenwich Parade

HUBERT A. ROBERTSON set Greenwich talking again with his campaign to publicise "Jassy" at the Odeon. Having borrowed the costumes worn by Margaret Lockwood and Patricia Roc in the production, he groomed two of his usherettes to "double" for the stars by wearing them and taking part in several stunts.

First, the two girls were driven to the Town Hall in an open landau which had carried Winston Churchill and F.-M. Montgomery to the Guildhall to receive the Freedom of the City of London, the coachman being in appropriate dress and the Odeon's chief of staff at the back as footman.

At the Town Hall the two girls were given a civic reception and one presented the Mayor with a cheque from the Odeon management and staff for his tuberculosis fund, after which the other girl handed to old folk who were celebrating their golden and diamond weddings formal invitations to drive to the Odeon in the landau and see the programme as guests.

The coach later returned to the Town Hall to pick up the two costumed girls, who were driven back to the theatre by the longest possible route, and later appeared on the stage with the manager.

Balham Nightingale

DISCOVERING that one of his usherettes had a fine singing voice, W. A. Cross, manager of the Balham Picture House (A.B.C.), used this talent to put over "The Courtneys of Curzon Street" (Br. Lion). A week before the run of the film the girl sang "Ramona" and "Lily Marlene" (which are included in the picture), accompanied by Rae Victor on the organ and caused such a favourable impression that people new to the theatre came from afar to hear her.

The following week she sang "Now is the Time for Us to Say Good-bye," popularised by Gracie Fields, with Reginald New at the console, and repeated her success.

It so happens that this girl is about to go to Australia with her family, and Cross and his staff took the opportunity to present her with a bouquet and travelling-bag, and with an autographed photograph from Anna Neagle and Michael Wilding who, but for studio engagements, would have been present at the theatre.

The event was covered by the leading South London newspapers and even caught the ears of a national evening paper.

"Duel" in Chester

A COMPREHENSIVE campaign was carried out by manager R. G. Francis for "Duel in the Sun" at the Regal, Chester.

Six weeks prior to playdate every packet of cigarettes purchased from the theatre kiosk and the majority of local tobacconists carried a cigarette-card bearing the following wording: "A dual pleasure—a packet of cigarettes and 'Duel in the Sun' at the Regal soon."

Forty-six inches of free space was gained by the promotion of a Dual Film Critic contest, run in conjunction with the local Press. A prize was offered for the best review of public opinion of the film, compared with the favourable criticisms of the national newspapers. Hotels and public-houses introduced their own "Duel in the Sun" cocktails, whilst all glasses carried a label giving theatre credits.

Newsboys, ice-cream vendors, the electricity corporation and the local bus company all co-operated, and over sixty shop tie-ups were effected. Finally, a member of the local cycling club was persuaded to ride his tandem through outlying districts, carrying a poster worded, "I am using my dual machine to take me to see 'Duel in the Sun' at the Regal."

First Effort

S. E. IVESON, trainee manager, St. George's Hall, York, has sent me details of his campaign for "Magnificent Doll," his first step into the field of film exploitation.

He arranged a tie-up with a leading ladies' hairdresser, who agreed to make suitable displays in two shop-windows.

Art cards with appropriate stills attached were exhibited, together with model hair styles backed by a white silk and black material, draped in an artistic manner. The cards drew attention to the "magnificent" hair styles and to the film's presentation at the theatre. A similar display was laid out in the theatre vestibule.

An additional tie-up was made with a heating and domestic engineer. A smartly dressed doll was placed in the centre of the window, surrounded by a doll's tea set, model electric fire, and a miniature travelling iron. Grouped around this miniature display was an attractive selection of kitchen equipment. Two cards placed at opposite ends of the window informed passers-by of the film's playdate and announced that

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

Geoffrey Ray, Rex, Derby.
John Bee, Gaumont, Worcester.
G. S. Exton, Odeon, Deansgate, Manchester.

A fine floral display in a main-road shop, arranged by Leslie W. Stone, to boost JASSY (G.F.D.), at the Odeon, Barnet. The film title was composed of mauve and white flowers, and the name-stars in blue and white against a black background

This neat tie-up with the musical features in SONG OF THE THIN MAN (M-G-M), was arranged by David O'Sullivan, assistant manager of the Empire, Leicester Square. The window featured was at Francis, Day and Hunter, of Charing Cross Road

"The 'Magnificent Doll' of to-day had the advantage of the firm's magnificent domestic equipment."

In the background was a complete and up-to-date kitchen, with a life-size model of a woman, dressed in a two-piece suit, standing behind an ironing board. A card displayed nearby proclaimed that "You, too, can be a 'Magnificent Doll' by using our modern domestic equipment."

Iveson adds that without the permission and encouragement of the manager, S. C. Boam, his first publicity campaign would still be a doubtful date in his future engagements diary.

To Let Them Know

AN empty shop situated near the Waverley, New Milton, Hampshire, prompted manager L. Marsh to draw attention to "Courtneys of Curzon Street" with an unusual "To Let" placard.

The words "To Let" in bold type were followed by smaller wording, as follows: "You know the Courtneys of Curzon Street—Anna Neagle and Michael Wilding—will be at the Waverley for six days. . . ."

A "Courtneys" Ball

AN "Old Tyme" ball, held at the Winter Gardens on the Pier, was the medium used by J. G. Boddy, Regent, Gt. Yarmouth, to secure publicity for "The Courtneys of Curzon Street." Savings certificates and passes to see the film were awarded as prizes during the dances.

Five thousand photographs of Anna Neagle and Michael Wilding, overprinted on the reverse side with details of the screening, were distributed at the dance and the Regent.

Cosmopolitan Campaign

A PRESS show arranged before playdate enabled T. Edward Phillips, New Oxford, Manchester, to get a good advance Press for "Panique." He also circularised film societies and foreign film groups, which have been organised in some of the big works and offices in the city, and the local school of languages.

Showcards printed in French and English were posted in cosmopolitan clubs, restaurants and cafés in the city.

A Regal Welcome

A WEEK before screening "Welcome Stranger" G. S. Newton, Regal, Tring, was without front of house publicity owing to the fact that the canopy was being repaired. He therefore laid a large doormat on the threshold of the vestibule with the canopy letters stitched in to form the film's title. A red plush carpet also led from the forecourt to the vestibule, affording a Regal welcome.

Newton also obtained permission from the local authorities to suspend banners over the roads at the east and west entrances of the town. The banners were worded "You are now in Tring. 'Welcome Stranger' is now showing at the Regal."

"Dear Murderer" Angles

A NOVEL and effective campaign for "Dear Murderer" at the Odeon, Prestwich, was arranged by H. Saunders and his assistant, F. Witts. A week before playdate no fewer than 24 shops in the district displayed a copy of a letter which was addressed to "Dear Murderer" from the director of the film, confirming the arrangements for his visit to the theatre. This letter was widely read in the shopping centres, and care was taken to preserve the "authenticity" of the letter.

In addition, two tie-ups were obtained with shoe-repair shops, plugging the footwear worn by Greta Gynt, with the angle, "We specialise in D . . . repairs." A foyer display, with white relief lettering on a black background, caused considerable interest. It consisted of a hangman's noose with a caption worded, "Whose Noose?—all next week—'Dear Murderer.'"

"Frieda" Controversy

N. BINNS, Odeon, Peterborough, opened his campaign for "Frieda" three weeks ahead of playdate by exhibiting preliminary quads in the theatre asking the question "Would you take Frieda into your home?"

During the following week the number and variety of quads were increased and placed in more prominent positions. Supplies of special brochures were given out to clubs, hotels and stores, for distribution to the public. A tie-up was made with the local Co-operative Society, who displayed in their window a wedding group with the unanswered question, "Would you take Frieda into your home?"

To round off his campaign, Binns made use of the scaffolding that was being erected to repair the fence in front of his theatre. He had a large sign attached to the scaffolding worded, "This scaffolding is erected to prevent the walls bulging with the number of people who want to see 'Frieda.'"

The stunt aroused a great deal of interest and caused a letter to be forwarded to the editor of the local Press, complaining that so many men were working on erecting scaffolding merely for a "stunt." The true reason for the work was stated in a footnote by the editor.

Factories Co-operate

A NUMBER of shops and factories in the district co-operated with E. C. Carter, Odeon, Chadwell Heath, in his campaign for "So Well Remembered."

Ford Motors of Dagenham gave an excellent display in their main showroom, consisting of 20 large photographs of Ford cars, which illustrated the first one they made to the present-day model. A large art card placed in the centre carried theatre credits and the film's title in bold letters. A similar display was used in a cosmetic salon.

For the front-of-house publicity, Carter had a large display made which listed a number of past British film successes, continuing—"And now we proudly present 'So Well Remembered.'" Carter also used this display to advantage by borrowing a utility van and public address equipment. He placed the display on top of the van and toured all the leading factories, advertising the film and asking people to list British films they would like to see again.

Recasting Competition

A RECASTING competition was arranged by J. Longbottom, Odeon, Chorley, in connection with "California." Entrants were asked to see the film, consider the parts played by Ray Milland, Barbara Stanwyck and Barry Fitzgerald, and submit to the theatre by postcard the names of the three stars they would have chosen to fill these rôles.

It was arranged through Paramount Pictures that the winners be invited to a private screening of another Paramount film at Manchester and then to a lunch. The competition obtained lengthy write-ups in the local newspapers.

Tie-ups were also arranged with a gown shop, Woolworth's, and a foyer display in the theatre announced the competition.

Nautical Display

ONE of the features of the H. J. Crowther's publicity campaign for "Temptation Harbour," at the Savoy, Birkenhead, was the lobby display, which included a scale model of the ex-cruising liner *Voltaire*. In close proximity to the model were two lifebelts, one carrying the wording "Bound for Temptation Harbour," and the other, "At This Theatre All Next Week." There were also two luggage trunks labelled "Temptation Harbour."

Life and Death

BILLY QUEST, manager of the Marlborough Theatre, Holloway, had the bright idea of taking part in the Islington Road Safety Week parade by entering a decorated vehicle carrying members of the Odeon National Cinema Club in their traffic marshal's steel helmets and armbands and holding road signs.

On the sides of the van were banners reading: "We know our Highway Code—Safety First on the Road" and of course this gave the theatre and the club a very useful boost in the district. Quest does not mention it, but I notice from the picture he has sent us that he was showing "Where There's Life" at the time—a title capable of a useful link with the "Death on the Road" part of the Safety First drive.

Carnival Link

"THE Man Within" was exploited by W. E. Case, Picture House, Monmouth, by means of a tableau which he entered in the local carnival procession. Mounted on a lorry, the tableau depicted a smuggler rowing contraband ashore. Sitting in the bows of the boat was a young girl, dressed as the "Gainsborough Lady," carrying a banner giving details of the film. A realistic sea scene painted on canvas surrounded the boat. The rôle of the smuggler was played by the foreman of the theatre, while the "Gainsborough Lady" was portrayed by Case's small daughter.

After the procession, the Carnival Queen, with her ladies-in-waiting, appeared on the stage, where she was presented with a bouquet.

Stranger in Town

THE release of canned fruit coincided with the commencement of H. W. Martin's campaign for "Welcome Stranger" at the Odeon, Cheetham Hill. Taking advantage of this, Martin had 3,000 sticky labels printed, worded "A welcome stranger, see 'Welcome Stranger' at the Odeon."

These were pasted on all canned goods sold by local grocers. Another useful tie-up was entered into with Bush Radio, who gave a full window display, consisting of a three-piece "standee" and three life-size cut-outs of the stars. In return, Martin arranged a small foyer display of the latest Bush Radio models, with cut-outs of Bing Crosby and Joan Caulfield. In the centre was an art card, worded "'Welcome Stranger,' a Bush Radio is a prelude to better listening." Various posters and stills completed the display.

This display was arranged at the Savoy, Dublin, in connection with THE SHOCKING MISS PILGRIM (20th Century-Fox). The old typewriter was loaned by the Royal Dublin Society Museum

E. C. Carter, Odeon, Chadwell Heath, had thi car fitted with P. A. equipment and posters, and toured the local factories to plug SO WELL REMEMBERED (RKO-Radio)

Request Programme

C. STOKES, Kelvin, Glasgow, informs me that he has been running a request programme at his theatre for the past two years. He uses slides inviting patrons to send in requests for records to be played for themselves or a friend. This programme, he says, is very popular, and his patrons look upon it as part of the regular programme.

For "Suspense," Stokes ran a series of tie-ups with a chemist's shop, ladies' hairdresser and a gent's outfitters.

Recruiting Campaign

A RECRUITING campaign for the local A.T.C. Squadron was organised by E. V. Walls, Clifton, Great Barr, Birmingham, in connection with the screening of "Gallant Journey."

Displayed in the foyer were photos and models of old and modern planes, together with stills from

Continued on page 30

MUSIC *Edited by JACK COURTNAY*

A.T.O. Resignation—Team-work Makes Luton Interlude a Success

HARRY NORMAN, who succeeded Jack Courtnay as secretary and treasurer of the A.T.O., has announced that, owing to pressure of business, he is resigning office, to take effect as from the next general meeting. Harry, who until recently was with Odeon, has had a hectic time lately, owing to the crisis, arranging special meetings, and, as a member of the Musicians' Union, has been largely instrumental in negotiating the projected liaison between the M.U. and A.T.O. In all probability Norman will resume his orchestral activities, as he feels that there is more opportunity in this sphere than in the present kinema set-up.

22 Years Ago

Twenty-two years have passed since I opened the New Gallery organ, and my visit to hear Cecil Chadwick at the console before he leaves, brought back vivid memories of old-time personalities—Beaverbrook, Ashfield, Big Bill Evans and others.

I am sure that Big Bill would at last be satisfied that the problem of reflected light on the screen from the musicians' stands was at last satisfactorily solved by the absence of the orchestra and its substitution by the banked-up floral decorations. But I must admit it maddened me, and the Gallery didn't seem the same.

On the other hand, the Wurlitzer, which when opened was a revelation of tonal beauty, remains as beautiful as ever—in fact, perhaps a little more mellow than of yore, as it has played itself into the building.

I am sure that Cecil will miss the instrument, and we wish him every luck in his future engagements.

"Battle of Britain" Show

At the Union, Luton, last Monday, Alex Taylor seized the opportunity of basing his interlude on the seventh anniversary of the "Battle of Britain." Alex's audiences at Luton must, I think, be kept familiar with a greater repertoire of old pops than any other in the country, for he delves way back into the past, and it is surprising with what enthusiasm the younger element enjoys them.

I have mentioned in this column before the Walt Disney effects that Frank Harmer and his associates in the Union box achieve, and in this interlude the effects were even more than usually striking. Frank, in dissolving from one background to another, achieves miraculous effects and fades in the second slide from a focal point, such as a moon or a star, which enhances the presentation—it lifts it right out of the humdrum.

The show was brought to a conclusion by a microphone acknowledgment by Manager L. Carpenter, of the debt due to the "Few" and the playing of the "R.A.F. March Past" by Alex, while the box, through the speakers, realistically reproduced the noise of bombs falling. A complete black-out with spots acting as searchlights completed the illusion, and the show well merited the applause it received.

Finchley Parody Interlude

Ray Baines' parody interlude, entitled "A Visit to Wetcombe," was enthusiastically received by a big house at North Finchley. His choice of numbers was so particularly apt and his script so excellent that it seems a pity that he should, in my opinion, spoil the effect by too much blurb at the end over the mike.

* * *

Elise Granados proved as popular as ever with the Regal, Walham Green, audience when she presented her "Period Piece" interlude there last week. This selection of melodies, chosen, as its title implies, from the Edwardian era, was not quite suited to Walham Green's taste, but nevertheless got a surprisingly cordial reception, proving that it isn't what you do but how you do it that counts!

SHOWMANSHIP—continued

the film. In the centre of the display was a poster worded, "Why not continue the 'Gallant Journey' in aviation, started by John Montgomery, by joining the 2129 (Beeches) Squadron, A.T.C.?"

Agricultural Tie-up

C. H. DRACOTT, of the Odeon, Stockton-on-Tees, arranged an excellent tie-up with a manufacturer of agricultural implements to boost "The Farmer's Daughter."

Displayed in the foyer were all kinds of farming equipment, coupled with stills, posters and cut-outs relating to the film. A similar display was made in the firm's show window.

In addition, the firm had a farming tractor touring the town, with posters plastered over it announcing the film's playdate. A tie-up was also arranged with the Women's Land Army, and each evening during the week of playdate Land Army girls were in attendance at the theatre issuing pamphlets.

Other Credits

G. Fallowfield, Palace, Chatham ("Tarzan and the Huntress"); G. Ray, Regent, Bradford ("Mummy's Ghost"); C. Smith, Odeon, Whalley Range ("Late George Apley"); H. W. Musselwhite, Odeon, Falmouth ("Nicholas Nickleby"); Derek V. Walton, Wicker P.H., Sheffield ("Son of Dracula"); George Fishwick, New Palace, Carlisle ("Les Enfants Du Paradis"); G. Lockyer, Odeon, Bilston ("Odd Man Out"); W. E. Pryor, Odeon, Aberdeen ("Take My Life"); J. Longbottom, Odeon, Chorley (O.N.C.C.); H. Clayton Nutt, Broadway, Eccles ("Till the Clouds Roll By"); G. Black, Regent, Newtown ("School for Secrets"); C. D. Conway, Odeon, Dunstall (O.N.C.C.); W. Humphreys, Odeon, Bridgwater ("It's a Wonderful Life"); A. E. Sibley, Odeon, Southgate ("So Well Remembered"); T. W. Crook, Casino, Liverpool ("Jolson Story"); R. C. Sidney Wilmot, Odeon, Newcastle (Press publicity); W. D. Laing, Odeon, Aylesbury ("Notorious").

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TECHNICAL

OBSERVATION WINDOW

Print Manager's Talk to B.K.S. on Film Mutilation — The Need for Double Reels

A QUARTER of a century ago, the KINE. published articles by A. E. Ellis on the subject of film mutilation. Now print manager of Pathé, he was the author of an illuminating paper—"The Problems of Distribution and Maintenance of Release Prints"—delivered to the B.K.S. Theatre Division, last Sunday.

As might be expected of one so long associated with the endeavours to find a solution to one of the trade's most persistent problems, Mr. Ellis made some pertinent and constructive observations on mutilation in his address.

"Co-operation between exhibitors and renters," he said, "is the only sure method of reducing film mutilation."

MUCH of the damage to films, he contended, occurred in the projection room as the result of the doubling of reels in order to reduce the number of change-overs. Frequently, titles were not replaced and part titles were put on the wrong reels. All this led to a loss of footage, which obviously impaired the film's continuity.

The solution lay, he thought, in the adoption of the double reel by the renters for releases. This would eliminate removal of end titles and leaders of the following reels, subsequent loss of footage, and unnecessary joins.

MR. ELLIS paid tribute to the work of the IDEAL KINEMA in combating film damage, and also referred to the B.K.S. Film Mutilation Committee, one of the fruits of whose labours was the appointment by the K.R.S. of the Print Managers' Committee—the first time since the Industry's beginnings, remarked Mr. Ellis, that the renters had got together to fight mutilation.

BETWEEN April and September, no fewer than 237 complaints had been investigated by this committee. It is hoped that as a result it will eventually be possible to report a great reduction in the amount of mutilation taking place.

Some valuable hints to projectionists concluded the paper, which will be more fully reported in the next issue of the IDEAL KINEMA.

TECHNICAL knowledge of electricity and optics such as would be useful in the projection room is hard to come by. There are very few classes which a youngster can attend, and apprenticeship schemes are still hanging fire. How is the would-be projectionist to pick up this technical knowledge in such circumstances?

One way is to ask questions of the right people. By right people I mean those who know and are ready to impart that knowledge. I have never had patience with the grown-up whose sense of humour is so distorted that he takes delight in giving wrong or misleading answers to a youth anxious to learn his job and to become a better workman.

A LAD with only an elementary school education is seriously at a disadvantage when confronted with even simple technical books if his school curriculum has given him only the three Rs and a smattering of other subjects. He may buy radio periodicals, and with the help of his friends puzzle out their diagrams and stumble over unfamiliar words and phrases. What he learns in this difficult way usually sticks tight, but it doesn't carry him very far.

A number of projectionists have written in great praise of the "Jottings for Juniors" which appear monthly in the IDEAL KINEMA as providing very useful material in an easily assimilated form, but in some cases points need elucidation by question and answer with a chief or second willing to help.

I WOULD suggest to all lads who are learning in this hard way that it is a good thing to provide oneself with a notebook or, preferably, two, one to record newly acquired facts, the other to place them under alphabetical headings. A number of technicians well advanced in various branches of the Industry still retain notebooks which they used when they were students, sometimes to chuckle over the fact that what they needed to record in early days are now so much a familiar part and parcel of their everyday equipment that it seems absurd to think that there was once a time when they had to note it down to ensure its being at hand to refer to.

In the Services, and especially in the R.A.F., the notebook and practical work went side by side, but much of the junior's work in the projection room is concerned with the manual side and little of the technical side creeps in. Nevertheless, no fact firmly impressed upon the mind need be wasted, and, when the call of the Services takes him away from his work, the junior may find much of the technical knowledge he has acquired of use in his new temporary life as a sailor, soldier or airman.

B.T.-H. Projectors on Show and in Action at Radiolympia

RADIOLYMPIA is a word which conjures up in the mind a host of scientific novelties not necessarily confined to the reception of sound by means of the familiar wireless receiver. This year, television gets a wider opportunity and the development of radar is demonstrated in a number of new devices.

One of the most important centres of interest in the exhibition opened this week will be the B.T.-H. stand, upon which this leading company in the engineering world has a host of new devices for the technically minded visitor.

Although not strictly within the range of radio, the new film projectors, both 35-mm. and 16-mm., will attract many visitors, the latter model Type 301 being used in the Radiolympia kinema for the daily film displays.

The employment of Thyratron valves for control in kinemas dates back to their introduction at the Odeon, Leicester Square, in days before the war. A display of these valves, together with Magnetrons and Ignitrons, will excite those who know what can be achieved by means of these tubes, and one of the working exhibits, a Thyratron motor speed control panel, will no doubt fascinate many visitors.

One method of obtaining a motor-drive with wide speed range, good regulation and infinitely variable control, utilises grid-controlled hot-cathode rectifiers to provide a variable voltage D.C. supply. This can be used in a number of ways to achieve automatic speed control. The stock panel on the B.T.-H. stand demonstrates this principle.

Those who have memories of the old wireless receiver operating upon a crystal as detector with the delicately positioned cat's whisker will learn with interest of the improvement of the silicon crystal as a reliable rectifier.

New Projection Room

New projection, sound and lighting equipment and a new operating box have been installed at the Pavilion, Ashton-under-Lyne, which reopened on Monday, September 22, after a nine-week closure.

Two of the latest type of Westar projectors have been fitted in conjunction with Westrex sound system.

POOL CARBONS

A NEW CEMENT FOR JOINING ACETATE FILM

DIFFICULTIES in splicing colour films and films on acetate stock, which have been discussed by readers of the KINE. and the IDEAL KINEMA, have also been given attention in the American Trade Press.

A correspondent of the *International Projectionist*, who writes from 40 years' experience, suggests placing a piece of nitrate film at the break, as acetate will bind to nitrate with regular cement. "If I am running an acetate print and a few patches come apart, I cut about four frames of nitrate film and splice the acetate to it—using ordinary cement. I haven't had a patch pull loose on me yet."

Such a plan cannot be considered ideal, because of the flash on the screen if clear leader film is used, or the interruption if opaque film is used.

The way out is to use a cement which will effect a permanent join. In America such film cement is to be procured as easily as the usual kind.

A new type of cement being produced in America is claimed to be effective in joining acetate to acetate or to nitrate, as well as binding two nitrate faces.

Different Formula

Eastman-Kodak is producing an acetate film based on an entirely new formula and differing radically from any acetate produced heretofore. New acetate stock possesses physical characteristics similar to nitrate stock, with equal rating in terms of shrinkage, durability and robustness.

The general criticism of projectionists that acetate film is brittle is declared misleading as regards the new acetate formula as, after extensive projection tests, there is no indication of the stock drying out or being more susceptible to arclight heat.

The same precautions with respect to excessive heat now necessary with nitrate film are declared to be necessary with the new acetate stock.

To revert to the problem of splicing, ordinary nitrate cement will not securely bind acetate to acetate. Some of the nitrate cements, however, will bind acetate to nitrate.

Hermione Baddeley being presented with a bouquet at Cambridge's first midnight matinee—THE WAY TO THE STARS, which drew packed houses to the Regal (A.B.C.). The event, in aid of R.A.F. charities, was also attended by Richard Attenborough, who with Miss Baddeley was introduced from the stage by Shirley G. Simpson, area manager

E. Herbert, manager of the Broadway, Stratford, receiving from H. F. Kessler-Howes, director of publicity, Columbia, the silver cup won in the national contest for the best exploitation on THE JOLSON STORY

A holiday girl competition, run in conjunction with HOLIDAY CAMP (G.F.D.) at the Ambassador, Hendon, was judged by Mrs. Emma May, a local resident aged 101. The unique personal appearance obtained nine national Press mentions, including double-column pictures

Mayor's Talk to Cinematurians

THE Mayor of Birkenhead, Coun. Guy Williams, O.B.E., gave a talk to Liverpool Cinematurians at their monthly luncheon in Reece's Restaurant, Liverpool, on Friday.

Among the visitors were Miss Margaret Lockwood and Lord Citrine.

The Mayor expressed his pleasure at being able to meet the members of the Trade on that occasion and especially his old friend J. R. Saronie, who was a pioneer in the Industry at Birkenhead.

Douglas Westwood (British Lion) proposed a vote of thanks to the Mayor for his address.

W. J. Speakman, chairman of the North Western C.E.A., submitted the toast of "Absent Friends."

G. Dudley West, chairman of the Branch, presided.

W. Moneypenny (manager) and assistant manager Butler act as waiters at the first lunch served in the new staff canteen at the Hammersmith Gaumont. Left to right (back row): S. Camham, handyman; J. Dimmons, doorman; Miss P. North, Miss C. Hale, Miss T. Brooks, and Miss D. Leatherley, usherettes. Front row: S. Witjes, probationary operator; R. James, probationary operator; R. Reeves, third operator; A. Howlett, doorman; Miss P. Dale, Miss B. Coleman, Mrs. Crosby, usherettes

PEOPLE

Clifton Resignation—J. Fenner Goes to Newcastle—A. Lever Returns to I.F.R.

R. H. RATCLIFFE has resigned management of the Clifton, Wellington, Shropshire, to take over the management of a guest house in St. Helier, Jersey, C.I. He was appointed to the Clifton in December, 1944, and prior to that was engaged as relief manager with G.-B. in the Nottingham area.

JACK FENNER, for the last ten years resident organist at the Gaumont, Oldham, has transferred to the Westgate Cinema, Newcastle-on-Tyne. No successor has been appointed to Mr. Fenner at the Oldham theatre, where the Wurlitzer will be played by guest organists.

ERNEST W. PEARL has been appointed manager of the Royal, Bognor. He was formerly manager of the Empire, Hounslow, Middlesex.

ALEC LEVER, for many years with RKO-Radio, then International Film Renters, has, after a short interval, returned to International Film Renters as personal assistant to Martin Wronker, chief executive of this company.

ALEC LEVER

F. J. BARNETT, A.M.I.E.E., who has been assistant manager at the Odeon, Blackpool, since February, 1943, has left the company. A former member of the North Staffordshire Symphony Orchestra, Mr. Barnett formed and trained an orchestra of his own in the West Indies, where he wired and operated the first of a small chain of kinemas (London Electric Theatres) in 1917. Before joining the Odeon Circuit he was with the Blackpool Tower and Winter Gardens Company.

A social committee has been formed by the Odeon, South London Area, of which G. V. JELLY is supervisor. HENRY KERR, Odeon, Balham, has been appointed chairman of the committee.

The many friends of CORAM SMART, manager of the Regent, Weymouth, who has been ill for the last few weeks, will be glad to hear that he is now on the road to complete recovery, and it will not be long before he is back in harness again.

The wedding of GEOFFREY SUTCLIFFE, manager of the Premier Picture House, Horfield, Bristol, and Bobbie Elliott, manageress of a Bristol fashion shop, High Street, Bristol, took place at St. Michael's Church, Bristol.

Mr. Sutcliffe was formerly assistant manager at the Bristol News Theatre, and when the Premier was acquired by Jacey Cinemas he was appointed manager.

MANAGER DIES AFTER PATHE NEWS VIEW

Pathé News this week issued a story which shows medical men watching a sword being pushed into a Dutchman who, as Indian fakirs, proceeds to walk about with the sword in his body.

And the reel was, apparently, the centre of several incidents.

Alfred Bayliss, 55-year-old manager of the Regal, Chesterfield, ran the film on Monday morning and said: "It makes me feel queer." Fifteen minutes later he fainted and by 3 o'clock he was dead.

Two members of the audience in the Odeon at Chesterfield fainted during the running of the sequence. They complained to manager Thomas Rowlands.

London kinemas have cut the sequence from the issue—including the Marble Arch Odeon and Pavilion.

Kinemas at Rotherham, Yorks, also cut the story.

And G. Clement Cave, Pathé News editor, said in London this week: "The news item came in from abroad in the ordinary way and did not seem too gruesome to us. There will be no question of our cutting because we shall not see copies of the film again until the end of the run. Kinemas which take the news can cut it themselves."

W. McInally Leaves £414

William McInally, of 32, Park View Gardens, Hendon, N.W., chief engineer of the Associated British Picture Corporation, who died on May 16 last, left £414 gross, with net personalty £309.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Oct. 2 and Wed., Oct. 8

Thursday

They Won't Believe Me
(*RKO-Radio*)

Studio One. **10.30 a.m.**
Cast: Robert Young, Susan Hayward, Jane Greer, Rita Johnson, Tom Powers. **Director:** Irving Pichel.

Described as an unusual drama, with Robert Young cast as a philandering stockbroker. Married to Rita Johnson, he falls in love with a young magazine writer, played by Jane Greer. The wife uses the power of her money to attract him away from the girl and buys him a partnership in a brokerage business. Here again he falls in love with Susan Hayward, secretary of his partner, Tom Powers, whose enmity he earns. His wife again intervenes and his plan to run away with the secretary leads to her death in a road accident. The suicide of his wife is a further tragedy which leads to his being tried for murder. The story ends in a surprising court-room climax.

Blondie in the Dough
(*Columbia*)

Private Theatre. **2.30 p.m.**
Cast: Penny Singleton, Arthur Lake, Larry Simms, Hugh Herbert, Jerome Cowan, Daisy. **Director:** Abby Berlin.

In this further adventure based on the famous comic strip, Dagwood is seen as a would-be radio engineer, while Blondie plunges into the bakery business with an eccentric partner, played by Hugh Herbert. The trouble starts when Blondie's voice is accidentally broadcast over Dagwood's Heath Robinson-like radio set. The broadcast cuts in on a commercial programme and ruins it. The police arrest Blondie and hilarious situations follow.

Tuesday

While I Live
(*20th-Century Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Tom Walls, Clifford Evans, Patricia Burke, Carol Raye, Sonia Dresdel, John Warwick. **Director:** John Harlow.

An Edward Dryhurst production, adapted from Robert Bell's play, "Olwen," it has as its central character Julia Trevelyan, a jealous woman who, heartbroken when her sister, a brilliant composer, is tragically killed when sleepwalking, schemes to separate her young cousin from his newly married wife.

A woman author goes to visit the Cornish house where the tragedy took place and Julia believes the former to be her sister reincarnated. Tragedy nearly follows, but the appearance of the authoress' husband on the scene leads up to an exciting climax.

A tone poem, "The Dream of Olwen," written by British composer Charles Williams, plays an important part in the development of the plot.

When Knights Were Bold
(*Ambassador*)

Studio One. **10.45 a.m.**
Cast: Jack Buchanan, Fay Wray, Garry Marsh, Martita Hunt, Moore Marriott. **Director:** Jack Raymond.

The treatment of this reissue makes ample provision for slapstick fooling, music and song, admirably suited to the engaging personality of Jack

(*Continued in column 2*)

James Millican and Paul Kelly in a scene from SPOILERS OF THE NORTH, a drama of the Alaskan salmon fishing industry, included in British Lion's forthcoming Trade show group

CHAPLIN FILM IN G.-B.–U.A. DEAL

THE circuit booking deal between Gaumont-British and United Artists includes the presentation of the new Charlie Chaplin film, "Monsieur Verdoux," "Copacabana" (Groucho Marx), "Dishonoured Lady" (Hedy Lamarr), "The Macomber Affair" (Gregory Peck), "Personal Column" (Lucille Ball), and "Heaven Only Knows" (Robert Cummings).

The grosses in G.-B. theatres of these films, which were in England before the film duty on American product was put into force, is anticipated to exceed a million pounds.

(*Continued from previous column*)

Buchanan. The story of this famous stage success concerns a young Army type who inherits a title and estate but is hemmed in by his up-stage relatives. A crack on the head transports him to mediæval times, where his inhibitions are given full scope.

Wednesday

Bachelor Knight
(*RKO-Radio*)

Studio One. **10.30 a.m.**
Cast: Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee, Ray Collins, Harry Davenport, Johnny Sands. **Director:** Irving Reis.

Cary Grant plays a pleasure-loving artist, whose night-club escapades bring him up before Myrna Loy, law court judge. She tempers justice with mercy, but her opinion hardens when her irresponsible sister, Shirley Temple, falls in love with the artist when he lectures at her college.

The artist is forced to escort the girl to various college functions in the hope that she will tire of him. The situation is further complicated when the artist and the judge find attraction growing between them.

"Fame is the Spur" Opening

The revised opening date for the Boulting Brothers' Two Cities film, "Fame is the Spur," is Thursday, October 9, at the Leicester Square Theatre.

Drama, Comedy and Westerns in Next Six from British Lion

REPUBLIC'S HIGH-BUDGET TURF STORY

FRANK BORZAGE'S "Will To-morrow Ever Come?" one of Republic's new top-budget productions, heads the new Trade show line-up of six subjects from British Lion. Western musicals, a fishing drama and comedy are also represented in the group.

Turf Drama

"Will To-morrow Ever Come?" stars Don Ameche (in his first film for Republic) and Catherine McLeod. Ameche plays the rôle of an inveterate and incurable gambler who stakes his personal happiness on a fast horse. Catherine McLeod, a Borzage discovery, plays the gambler's wife, who is tolerant of her husband's failings until she sadly realises that gambling has become his complete obsession and decides to leave him. How they are finally reunited provides the basis of the film's story.

Steve Fisher and Bradley King wrote the screen play, while the two stars are supported by Roscoe Karns, John Ridgely, Kitty Irish and Joe Frisco.

Musical Western

Five new songs are introduced in Republic's musical Western, "Heldorado," which stars Roy Rogers. Opposite Rogers is Dale Evans, while the supporting cast is again headed by George "Gabby" Hayes and "The Sons of the Pioneers."

The story is based on the events of a colourful gala in Las Vegas. Rogers, who is a captain in the Rangers, joins in the fun. While the celebration is in progress the sheriff informs Roy that forged notes are passing over the gambling tables, with the result that an investigation has been requested.

William Witney directed from an original screen play by Gerald Geraughty with Edward J. White as associate producer.

Northern Fishing Drama

Cast in the rôle of an alluring half-breed Indian girl, Adrian Booth is said to give an outstanding performance in Republic's "Spoilers of the North," a yarn of the Alaskan wilds, in which she shares the starring honours with Paul Kelly and Evelyn Ankers.

Adventure, thrills and suspense are said to be interwoven in this dramatic story of two women in love with the same man. The action takes place in the Panhandle section of Alaska, where Paul Kelly operates a salmon-fishing business. Arrogant with the power he has acquired, he oversteps himself when he pledges more fish than he can deliver in order to get a large cash advance from a canning firm in Seattle. Evelyn Ankers is executive-secretary of this firm and falls in love with the fisherman. She goes to Alaska to marry him and unwittingly becomes embroiled in his illegal schemes.

The supporting cast is headed by Roy Barcroft with Richard Sale directing.

Newspaper Thriller

Heroine of many sagebrush stories, Dale Evans plays a sophisticated rôle in "The Trespasser." Co-starring with her is Warren Douglas. Janet Martin and Douglas Fowley, with a supporting cast headed by Adele Mara and Grant Withers.

Most of the action takes place in a newspaper office in which the principal characters of the story are employees. The literary editor, erstwhile member of a gang which forges rare books, is murdered when he threatens to squeal. A junior reporter begins to investigate the crime and uncovers the whole set-up.

Unusual Comedy

"Yankee Fakir," the new Republic comedy starring Douglas Fowley, Joan Woodbury and Clem Bevans, promises something novel in the way of screen entertainment.

Set against a background of the early West, the story tells of two travelling salesmen, played by Fowley and Ransom Sherman, who encounter some unusual adventures in a small Arizona town. Through a single clue—a watch with a luminous dial—they track down a murderer and expose him.

Joan Woodbury provides the romantic interest and portrays the murder victim's daughter; Clem Bevans contributes a character study as an old prospector, while the supporting cast is headed by Frank Reicher and Marc Lawrence, with W. Lee Wilder producing and directing.

Gene Autry's Latest

"Trail to San Antone" is the latest Gene Autry musical Western. The new songs, of course, are sung by Gene and the Cass County Boys, while the comedy rôle is played by Stirling Holloway, with William Henry, Dorothy Vaughan and Tristram Coffin leading the supporting cast.

The unusual theme combines the thrills of a horse-racing story with those of a fast-moving Western drama, it is claimed.

Peggy Stewart makes her bow as Gene's leading lady. John English directed, while Armand Schaefer was the producer.

WHERE AND WHEN TO SEE THEM

Heldorado, Friday, October 10, Hammer Theatre, 11 a.m.
Spoilers of the North, Monday, October 13, Hammer Theatre, 11 a.m.
The Trespasser, Tuesday, October 14, Hammer Theatre, 11 a.m.
Will To-morrow Ever Come? Wednesday, October 15, Studio One, 10.45 a.m.
Yankee Fakir, Thursday, October 16, Hammer Theatre, 11 a.m.
Trail to San Antone, Friday, October 17, Hammer Theatre, 11 a.m.

Dual Premiere for "Silver Darlings"

Premières to be held simultaneously in London and Scotland on October 5 have been arranged by Pathé for "The Silver Darlings," produced extensively on location at Caithness.

The London première will be held at the Tivoli and the Scottish première will take place at the Pavilion, Wick.

Starring Clifford Evans, with Helen Shingler, Carl Bernard, Norman Shelley, Simon Lack, Norman Williams, and Murdo Morrison. "The Silver Darlings" is a Karl Grune production, directed by Clarence Elder, with Clifford Evans as associate director.

M-G-M to Reissue "Gone With the Wind"

"Gone With the Wind," M-G-M's adaptation of Margaret Mitchell's best-selling epic of the old South, is to be reissued. It was first shown in this country in April, 1940, seven and a half years ago.

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16-MM. two complete Mobile Units for sale; four projectors, two Ford 10 vans.—Winnick Productions, Ltd., 18, St. George Street, Hanover Square, W.1. Telephone: Mayfair 9631/3.

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Between October 2—October 10

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Oct. 2	10.30 a.m.	Studio One	They Won't Believe Me	RKO-Radio	Robert Young	A
,, ,, 2	2.30 p.m.	Private	Blondie in the Dough	Columbia	Penny Singleton	U
Tues., ,, 7	10.45 a.m.	Studio One	When Knights Were Bold (Reissue).	Ambassador	Jack Buchanan	U
,, ,, 7	10.30 a.m. & 2.30 p.m.	Century	While I Live; Short	20th Century-Fox	Tom Walls	A
Wed., ,, 8	10.30 a.m.	Studio One	Bachelor Knight	RKO-Radio	Cary Grant	A
,, ,, 8	2.30 p.m.	Hammer Theatre	The Sorcerer	Exclusive	Lucien Coedell	U
,, ,, 8	10.30 a.m.	Own Theatre	Boys' Town (Reissue)	M-G-M	Spencer Tracy	A
Thur., ,, 9	10.30 a.m.	Own Theatre	Escape (Reissue)	M-G-M	Robert Taylor	A
,, ,, 9	2.30 p.m.	Hammer Theatre	Flight to Nowhere; Birthplace of Fame	Exclusive	Alan Curtis	A
		BIRMINGHAM.				
Tues., Oct. 7	10.30 a.m.	Scala	They Won't Believe Me	RKO-Radio	Robert Young	A
,, ,, 7	10.30 a.m.	Futurist	Variety Girl	Paramount	Bing Crosby	U
Wed., ,, 8	10.30 a.m.	West End	Copacabana	United Artists	Carmen Miranda	U
,, ,, 8	10.30 a.m.	Scala	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 8	10.30 a.m.	Futurist	Desperate	RKO-Radio	Steve Brodie	A
Thur., ,, 9	10.15 a.m.	Scala	Random Harvest (Reissue)	M-G-M	Ronald Colman	U
,, ,, 9	10.30 a.m.	Futurist	Wake Up and Dream	20th Century-Fox	June Haver	U
		BRISTOL.				
Tues., Oct. 7	10.30 a.m.	News Theatre	Fame is the Spur	G.F.D.	Michael Redgrave	A
		CARDIFF.				
Tues., Oct. 7	10.30 a.m.	Empire	They Won't Believe Me	RKO-Radio	Robert Young	A
,, ,, 7	10.45 a.m.	Odeon	Variety Girl	Paramount	Bing Crosby	U
,, ,, 7	10.30 a.m.	Olympia	Wake Up and Dream	20th Century-Fox	June Haver	U
Wed., ,, 8	10.45 a.m.	Empire	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 8	10.30 a.m.	Capital	Desperate	RKO-Radio	Steve Brodie	A
Fri., ,, 10	10.30 a.m.	Empire	Copacabana	United Artists	Carmen Miranda	U
,, ,, 10	10.45 a.m.	Odeon	Golden Earrings	Paramount	Marlene Dietrich	A
		GLASGOW.				
Tues., Oct. 7	10.45 a.m.	Playhouse	Golden Earrings	Paramount	Marlene Dietrich	A
,, ,, 7	10.45 a.m.	La Scala	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 7	10.30 a.m.	Savoy	They Won't Believe Me	RKO-Radio	Robert Young	A
Fri., ,, 10	10.30 a.m.	La Scala	Desperate	RKO-Radio	Steve Brodie	A
		LEEDS.				
Tues., Oct. 7	10.45 a.m.	Majestic	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 7	10.30 a.m.	Scala	They Won't Believe Me	RKO-Radio	Robert Young	A
,, ,, 7	10.30 a.m.	Ritz	Variety Girl	Paramount	Bing Crosby	U
Wed., ,, 8	10.30 a.m.	Majestic	Copacabana	United Artists	Carmen Miranda	U
,, ,, 8	10.30 a.m.	Scala	Desperate	RKO-Radio	Steve Brodie	A
Thur., ,, 9	10.30 a.m.	Ritz	Golden Earrings	Paramount	Marlene Dietrich	A
		LIVERPOOL.				
Tues., ,, 7	10.45 a.m.	Majestic	Golden Earrings	Paramount	Marlene Dietrich	A
,, ,, 7	10.30 a.m.	Trocadero	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 7	10.30 a.m.	Forum	They Won't Believe Me	RKO-Radio	Robert Young	A
Wed., ,, 8	10.30 a.m.	Trocadero	Copacabana	United Artists	Carmen Miranda	U
,, ,, 8	10.30 a.m.	Forum	Desperate	RKO-Radio	Steve Brodie	A
		MANCHESTER.				
Tues., Oct. 7	10.45 a.m.	Market St. P.H.	Gangs Incorporated	Renown	Jack La Rue	A
,, ,, 7	10.45 a.m.	Deansgate	Uncle Silas	G.F.D.	Jean Simmons	A
,, ,, 7	10.30 a.m.	Gaumont	They Won't Believe Me	RKO-Radio	Robert Young	A
Wed., ,, 8	10.45 a.m.	Market St. P.H.	South of Panama	Renown	Roger Pryor	U
,, ,, 8	10.30 a.m.	Deansgate	Desperate	RKO-Radio	Steve Brodie	A
Fri., ,, 10	10.45 a.m.	Market St. P.H.	City Without Men	Renown	Linda Darnell	A
,, ,, 10	10.30 a.m.	Gaumont	Copacabana	United Artists	Carmen Miranda	U
,, ,, 10	10.45 a.m.	Deansgate	Fame is the Spur	G.F.D.	Michael Redgrave	A
		NEWCASTLE.				
Tues., Oct. 7	10.30 a.m.	Stoll	Golden Earrings	Paramount	Marlene Dietrich	A
,, ,, 7	10.30 a.m.	Essoldo	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 7	10.30 a.m.	Pavilion	They Won't Believe Me	RKO-Radio	Robert Young	A
,, ,, 7	10.30 a.m. & 2.30 p.m.	Private Theatre	Wake Up and Dream	20th Century-Fox	June Haver	U
Wed., ,, 8	10.30 a.m.	Pavilion	Desperate	RKO-Radio	Steve Brodie	A
Fri., ,, 10	10.30 a.m.	Queen's	Copacabana	United Artists	Carmen Miranda	U
,, ,, 10	10.30 a.m.	Grainger	Behind These Walls	A.B.F.D.	Pierre Brasseur	A
		NOTTINGHAM.				
Tues., Oct. 7	10.45 a.m.	Scala	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 7	10.30 a.m.	Elite	A Likely Story	RKO-Radio	Bill Williams	A
Wed., ,, 8	10.30 a.m.	Carlton	They Won't Believe Me	RKO-Radio	Robert Young	A
Thur., ,, 9	10.30 a.m.	Carlton	Desperate	RKO-Radio	Steve Brodie	A
		SHEFFIELD.				
Tues., Oct. 7	10.30 a.m.	Cinema House	A Likely Story	RKO-Radio	Bill Williams	A
,, ,, 7	10.30 a.m.	Union St.	Desert Fury	Paramount	Lizabeth Scott	A
Wed., ,, 8	10.30 a.m.	Cinema House	Fame is the Spur	G.F.D.	Michael Redgrave	A
,, ,, 8	10.30 a.m.	Gaumont	They Won't Believe Me	RKO-Radio	Robert Young	A
Fri., ,, 10	10.30 a.m.	Gaumont	Copacabana	United Artists	Carmen Miranda	U
,, ,, 10	10.30 a.m.	Cinema House	Desperate	RKO-Radio	Steve Brodie	A

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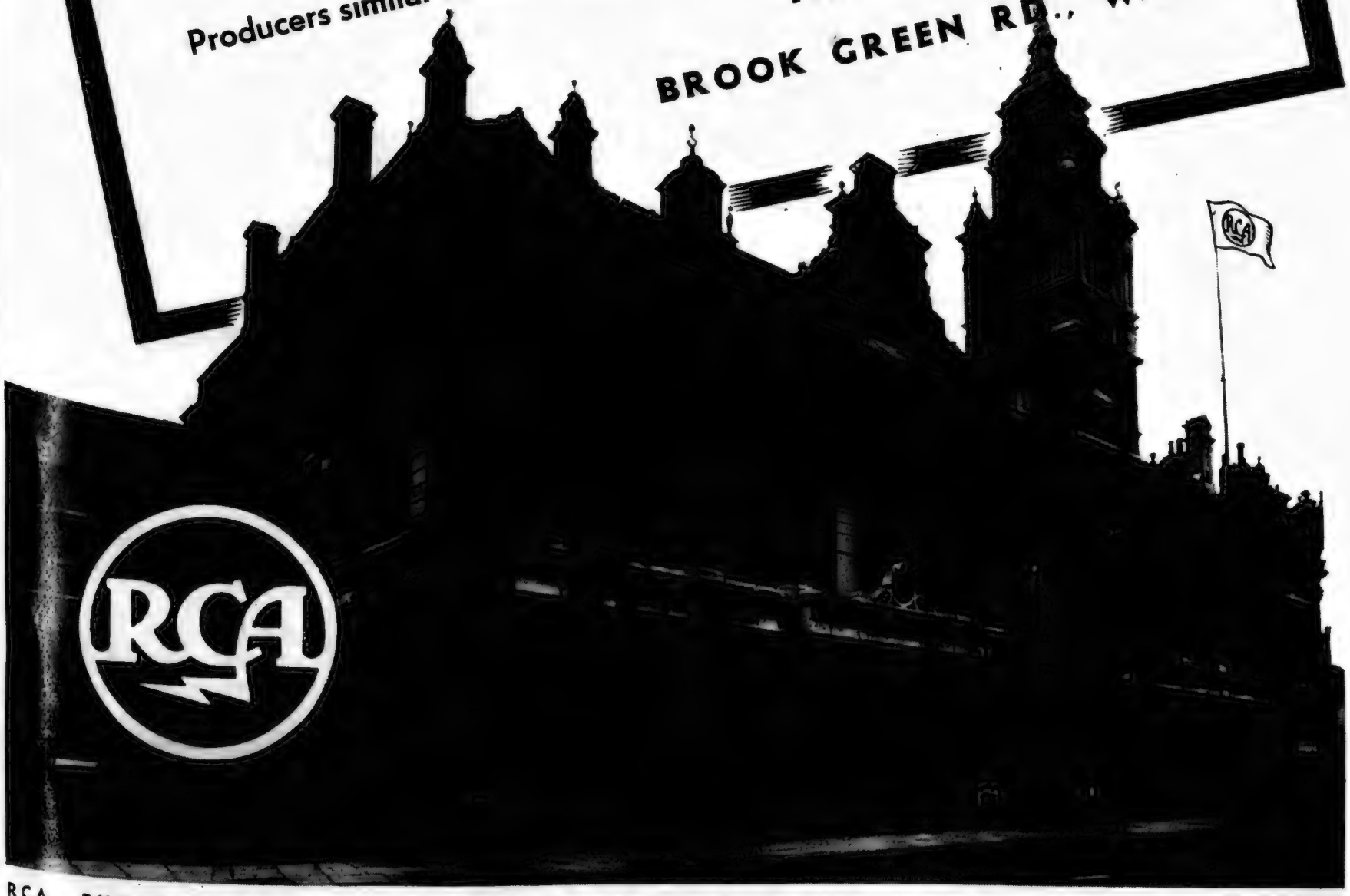

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Official Action

This studio supplement contains a survey that reveals that the production industry has not made during this year the progress that everyone hoped for. It also contains suggestions, both from "Kine." specialists and experts in the trade, as to how the situation may be bettered. The important thing is that the position be fully realised, and then that speedy, constructive action be taken.

We feel that this production industry is capable of putting its own house in order once it has realised the full implications of the position.

But even when that is done—and done assuredly it will be—our studios still cannot meet in full the great demands which will be placed upon them in the next twelve months and maybe for long afterwards. It is here that we need Government aid, aid which will enable us to expand our resources, with new, if purely temporary, studios, more equipment and materials, more skilled labour.

Just now the Government attitude is not encouraging, in spite of the official words about the "cultural" value of the British film overseas. But our representative bodies should not relax their efforts in pressing for more assistance.

We cannot as an industry claim the priority ranking of such vital services as steel and coal. We would not presume to do so. But our product can be the most powerful sales force for this country's ideals and goods. America has long since realised fully the power of the film from this point of view, and for that reason has fostered its film business.

It is up to our trade associations to bring that point home to the Government, to bring home to the officials who can give us practical assistance the fact that we not only provide entertainment for the relaxation of our own people, but that we can perform incalculable national service with our product in all the countries in the world.

OVER-ALL SURVEY

TIME TO CO-OPERATE

In the last issue of this Studio Section the opening survey stressed the fact that the future prosperity of the production industry was bound up inseparably with shooting time on the floor. The fact is now, three months later, more than ever evident. The survey on pages iv and v of this issue reveals that floor space is not being used to the fullest advantage, and it also shows that there are no clear-cut plans to ensure that it will be more economically and efficiently employed in the immediate future. The following terse article by "Kine." studio correspondent Leonard Wallace, emphasises the vital need for this planning, not only in individual studios but also by all representative bodies and preferably in close collaboration with each other.

IT is not too dramatic to say that to-day the fate of British production hangs in the balance. I do not mean that it is threatened with extinction, but there is a dire prospect of a gradual sliding into muddle, if all those who have power to make and implement decisions do not face the issues squarely and, having realised clearly what they are up against, take positive action.

These, briefly, are the issues. If the Americans continue to withhold their product—and there is no reason at all to suppose that they will do otherwise—the kinemas of the country will be starved for films. The challenge to the producers is the impossible task of preventing that starvation. Everyone is agreed that it is impossible, but much can be done to alleviate the condition—if there is careful planning in the studios and between the studios, if there is complete and generous co-operation between the producers and the workers of all grades, if there is determination by everyone connected with film making to work to the fullest capacity of which they are capable.

British film makers, therefore, are presented with a magnificent opportunity—but it is an opportunity alarmingly hedged around with harsh conditions. Shortage of space is the ever-present problem, but shortage of materials and manpower are still headaches. Government aid seems unlikely—at least in any degree which can make an appreciable difference in the next few, the vital, months.

So the Industry is thrown back on its own resources. Those resources are a few well-equipped major studios, a number of more or less efficient minor studios, and a large array of first-class brains in all departments of production. These are not negligible resources. If they are fully marshalled and mobilised they can do much more than they have done in the past. Every section of the business will agree with that. Dissension comes when the methods of marshalling are discussed.

To my mind, as a close and impartial observer, this production industry can only make the most of its potentialities if there is complete co-operation between labour and management. I regard some sort of standing joint committee composed of B.F.P.A. and A.C.T. members as absolutely essential to the rationalisation of this Industry. A move has already been made in the right direction. Now we want to see the establishment of a brains trust blending the best minds of the executive with the best of the technicians.

Watch Centralisation

Constructive as such a committee would be, it could not function successfully unless all the individual studios and all the workers' associations also rationalise their own affairs. In the Rank Organisation, for instance, there are signs that super-centralisation is bringing with it the disadvantages of unwieldy system, red tape and delay. The routing of stills, for example, means that it is practically impossible for any individual publicity man to have a still taken for a newspaper and delivered the next day.

Those in high places in the Rank group would do well to review their various systems and see if there cannot be some simplification.

It cannot be easy for any producer these days to adhere to programmes planned six months ago when conditions promised to be so very different. I admire the courage of Sydney Box who has boldly scrapped scheduled productions and substituted new ones. It remains to be seen whether this decisive action will be rewarded by a big output for the year, but it does show that Box has a flexibility of mind and an ability to reorganise rapidly. These qualities are valuable indeed these days.

If Box can combine this flexibility with the power to maintain strict production schedules, he may have found one answer at least to present problems. Louis Jackson has another equally useful answer. In his case it is pre-planning of a given programme and rigid adherence to that programme almost to the exact day.

Methods of Planning

Whichever way the planning goes—for flexibility or for rigidity, planning there must be—and not simply planning of the over-all programme. Every picture must be treated with the same exhaustive planning while it is in the paper stage. It is at this stage that the advice of the technicians will be of most practical value. If they are consulted and listened to at the stage of the preparation of the final shooting script, the result should be a script that is a real blueprint for speedy, economical and uninterrupted production.

I know that there are some producers who feel that the technicians, under their new agreement, will not be able to maintain the pace of production required by present circumstances. I can appreciate their point of view, just as I respect the sincerity of the A.C.T. leaders, who assure us that their men will do the job. I am sure, in any case, that they can only do the job if production methods are drastically rationalised—and that can only come about through free interchange of ideas between producers and technicians.

All this brings us back to the main text, the old maxim of "unite and conquer." But in uniting let us take care to preserve individuality. That is essential, for this business of making pictures is very close to being an art as well as an industrial undertaking. If we allow committee consultation to become committee rule, we shall be no better off.

"KINE." SURVEY REVEALS PRODUCTION CRISIS

This article and its accompanying tabulation, the result of exhaustive research work by "Kine.'s" P. G. Baker, reveals that the Import Duty and other causes have seriously upset production plans announced at the beginning of the year and have brought about many sudden changes of schedule, the shelving of some subjects and the last-minute introduction of others. The result is a state of flux in the production industry, and a strong indication that this year's output will be very little in excess of 1946. This fact, coupled with uncertainty about the future, means we have reached a crisis.

BRITISH production is facing a crisis. It has been brought about directly by three things: The Dalton duty, the five-day week and more pay agreement with the unions, and the shortages of space and materials which cramp any worthwhile expansion of output. And to a lesser degree, British producers have to face the fact that high budget pictures made several months ago are not going to make the expected profits from the overseas markets.

Since the KINE.'s brief Crisis Week survey early in August a more detailed analysis has been made of the whole production field. The result, briefly, is this:—

Not many more top-quality features will be turned out by our studios this year than during 1946. The latest estimate, excluding second-feature and quota material, is for fifty-three subjects.

The Union Viewpoint

Production schedules have been successfully tightened up by a few producers: but key studio space is still housing pictures on fifteen, nineteen, twenty-three week schedules. These long-schedule and behind-schedule pictures are creating a bottleneck of space, artists, technicians and equipment.

There is no doubt that the trade unions are going all out to prove that they can do as much in a five-day week as they did on the former week plus overtime. But producer opinion—although respecting the union drive—is that "it just can't be done."

Producers at Gainsborough, for example, have switched schedules from a weekly to a daily basis. Both current pictures at the Bush are on a 44- to 46-day shooting plan—nine weeks in production. Other producers are switching their methods of calculation as new pictures come into the floor stage.

It is estimated by production executives that, now there is a virtual no overtime ban, British studios are losing between eight and twelve hours a week, as against the old standards. Producers have extended schedules because they doubt if any man can make up for ten lost hours on a forty-four-hour week.

It becomes apparent as KINE. men check with each studio that the unions are standing by their no-overtime plan. If a producer wants to work overtime he must declare "a state of emergency" and put the matter to the studio works committee. Studio committees are not readily accepting pre-production plans for certain periods of overtime—but they are co-operating, in particular, in working overtime to speed up costly location work.

Producers are anxious that the union men should win their fight—and they are putting up a struggle. Because if less output is the result of the five-day week, then the increased pay packet is going to tell on the final production budget. And it is less easy each month to make a first feature on a budget trimmed for home market consumption.

Space shortage is named by many executives as a direct reason for the lack of output increase: but many admit that schedules are overlong. It is argued that Britain must equal Hollywood output on forty-day schedules if the industry is to succeed: a good film starts on paper and is not created alone by twenty-five-week schedules.

Changes of Policy

But KINE. investigations indicate that while production groups trim their programmes to meet the new implications of labour agreements and Government duty, there is an increasing need for central planning of the whole industry and by individual production groups.

Scores of subjects, on which weeks of work by many men have been spent, have been scrapped during the past nine months. Films have been scrapped because Technicolor cameras have been held up on long over-scheduled pictures; because stars (and there is a shortage of British stars) are not available; because of company changes of policy.

There have been many good reasons for delay. But, equally, many mishaps could have been avoided if pre-production planning had been brought into finer focus.

The lesson is plain that there has not been in the past nearly enough advance planning. This applies not only to hold-ups of films and switches in schedule, but also to the actual business of shooting, particularly in the matter of reducing time taken to strike sets and erect new ones. Only too often one sees vacant stages in our studios when one is visiting—not only empty, but with no signs of work of construction about to begin.

A long-schedule picture nears its end as Warwick Ward and director Harold French consult over the construction of the last spectacular set for MY BROTHER JONATHAN (Associated British)

This kind of thing needs factory organisation. Without it valuable hours are lost and eventually—over the year—perhaps one less film is made than the studio could accommodate working at maximum efficiency.

This is what has happened to date to the 1947 programme:—

Producers announced 85 features, excluding any second-feature material. So far, of these scheduled subjects, 33 only have been completed, are in actual stages of production or are lined up for definite studio work during the next few weeks.

Change of plans during the spring and summer added seventeen features to the all-in schedule, all of which have either been made or are now in production.

A check on output from the major studios shows that since January of this year twenty-seven features have been completed up to the last week of September and, with three months to go, twenty-six films are in final stages of production.

If there is no sudden speed-up of production routine, the total top-grade features turned out by December will be fifty-three.

A breakdown of figures shows that studios are running like this: British National, four finished, one in production. Denham, three completed, two in production. Ealing, two completed and two in production. Pinewood, three finished and three in production. Shepherd's Bush and Islington, three completed and six in production stages. Sound City and Isleworth, five completed and two in pro-

Korda and Quality

Sir Alexander Korda has gone on record as still being in favour of quality. This picture from his current production, BONNIE PRINCE CHARLIE at Shepperton, indicates that he is not sparing expense in securing colourful period costumes

ction. Welwyn, two completed and one in oduction. Other studios and "lettings" ve made five films, with nine still on the oduction line.

As far as possible, the KINE. has checked number of films placed on the 1947 pro- ction schedule up to June of this year, the al figure being between 115 and 120.

What happened to the missing sixty pic- es?

Many of them, of course, remain on the elf for later use: others are now ideas of past.

Greatest programme switch was made by dney Box at Gainsborough. Eleven sub- ts—all given tentative 1947 dates, some with ectors and stars lined up—were taken out the programme. In their place Box put ht new pictures, many with fresh and enious box-office twists to their plot. Look- ing at the important factor of annual output, it looks as though Box will put nine films through the Bush and Islington during the current twelve months, compared with five or last year.

Two Cities has had a number of setbacks, with "Crewe," the Asquith subject "Beau Brummel" and others—making a total of seven—in the "not started" stage. Den- ham, with outside "lettings," should make six features this year. It may be seven, which was the last year's figure.

Ealing has made no drastic programme changes, heading for a steady output of five this year.

Cineguild put "Oliver Twist" into the Pine- wood programme, has left unstarted two tenta- tive subjects.

Sir Alexander Korda announced twelve for 1947 season production—eight looks like being the final figure. This is a considerable jump on the Isleworth and Sound City 1946 output.

Greatest hold-ups, appear to have occurred among the independent producers, many of whom have cut product because of studio space shortages. Thirteen top features have failed to see the light of day and scripts will doubtless lay on the shelf for next year's pro- gramme.

The small Alliance group, making no long- term plans during its initial months of opera- tion, has handled seven subjects this year—and may make an eighth by December. British National—except for the change of plan when A.B.P.C. took over space for "My Brother Jonathan"—has carried out its 1947 schedule without serious mishap.

Here is the complete KINE. record of the 1947 programme in the easy-to-read style:—

BRITISH NATIONAL

reen Fingers"	Completed
ual Alibi"	,,
o Nightingales"	,,
Henry VIII's Fourth Wife"	Not started
ost" (John Harlow directing)	,,
ortsmouth Road" (McLean Rogers directing)	,,
ase of 3 Weird Sisters"	Completed
rincess Fitz"	,,
o Died a Rat" (Paul Stein directing)	In production

DENHAM (Two Cities product)

recious Bane" (Soskin production, Granger named in cast)	Not started
ice Versa"	Completed
ecret People" (Thorold Dickinson)	Not started
eau Brummel" (named for Asquith in Techni- color)	,,
rewe" (R. Beck named director, Burgess Mere- dith to star)	,,
iring in a Closed Carriage" (W. P. Lipscombe pro- duction)	Completed (as "Mark of Cain")
oanna" (Charles Saunders directing)	Not started
ary of Magdala (Margaret Lockwood cast)	,,
orld Our Cradle"	,,
t announced at start of year, but put into production:	
amlet" (Laurence Olivier production)	In production
ne Night with You"	,,

EALING—

rieda"	Completed
t Always Rains on Sunday"	,,
gainst the Wind" (set for March, 1947	In production
araband for Dead Lovers"	,,
oilers of the Sea" (Cavalcanti set to direct)	Not started
cott of Antarctic"	In production

PINEWOOD

e Archers:—	
reen Days and Blue Days"	Completed
ed Shoes" (set for Technicolor)	In production
neguild:—	
ake My Life"	Completed
lanche Fury"	,,
he Gay Galliard" (for early start)	Not started
ife of Mrs. Beeton"	,,
neguild did not announce	
liver Twist"	In production
dividual:—	
ondon Belongs to Me"	Not started (is next subject)
lue Lagoon" (Technicolor)	Not started (location is set)
ssex:—	
oman in the Hall"	Completed
sher Waters"	In production
ar from the Madding Crowd"	Not started

SHEPHERD'S BUSH AND ISLINGTON

ear Murderer"	Completed
ood Time Girl"	,,
hristopher Columbus" (Technicolor). Location set for April	Not started
he Killer and the Slain" (A. Crabtree directing)	,,
arry Go Round" (Pat Roc—early production)	,,
orgotten Story" (1947, for Islington)	,,
our Poster" (Compton Bennett directing, start March 31)	,,
elba" (for Technicolor in September)	,,
ittle Boy Blue" (Pat Roc subject)	,,
he Melody Lingers On" (start February 3)	,,
erciless Ladies" or "Doctor's Story" for Bernard Knowles to direct, start June 30)	,,
Two Naunton Wayne-Basil Radford comedies	Not started
"Panda" (start May 5)	,,
Gainsborough subjects not announced:—	
"When the Bough Breaks"	Completed
"Holiday Camp"	,,
"Miranda"	In production
"Snowbound"	,,
"Rescue"	,,
"Lord Byron"	,,
"The Calendar"	,,
"Easy Money"	,,

SOUND CITY AND ISLEWORTH

"Mine Own Executioner"	Completed
"Maria Chapdelaine" (Kinsman Productions)	Not started
"Bonnie Prince Charlie"	In production
"Round the World" (Orson Welles subject)	Not started
"Carmen" (Paulette Goddard subject)	,,
Carol Reed production	,, (now set for Oct. 1)
"Salome" (Orsen Welles in Technicolor)	Not started
"Courtneys of Curzon Street"	Completed
"White Cradle Inn"	,,
"West End Central" (originally for Brian Desmond Hurst)	,, as "Night Beat"
Korda Group subjects not announced:—	
"Anna Karenina"	In production
"An Ideal Husband"	Completed

WELWYN (A.B.P.C. and associate groups)

"Brighton Rock" (Charter)	Completed
"My Brother Jonathan"	,, at National
"For Them that Trespass"	Not started
"She Died Young"	,,
"Master of Ballantrae"	,,
"The Card"	,,
"The Guinea Pig"	,,
Not announced:—	
"Bond Street" (World Screenplays)	In production

OTHER PICTURES PLANNED:—

"The First Gentleman" (Columbia)	In production
"A Woman of No Importance" (by Oscar Wilde for London Films, made by Ortus in 1947)	Not started
"The Masquerader" (Hellman's Excelsior)	,,
"The Barbarian" (Hellman's Excelsior)	,,
"Treveryan" (Marcel Hellman's Excelsior)	,,
"The Good Earl" (Marcel Hellman's Excelsior)	,,
"Kiss Me Goodnight" (Marcel Hellman's Excelsior)	,,
"This was a Woman" (Hellman's Excelsior)	In production
"Milk White Unicorn" (Corfield Productions)	Completed
"Secret Kingdom" (Corfield Productions)	Not started
"Without Armour" (Corfield Productions)	,,
"Dancing with Crime" (Alliance)	Completed
"They Made Me a Fugitive" (Alliance)	,,
A Sid Field story from Wesley Ruggles	Not started
"St. Joan" (Pascal)	,,
"The Gay Ones" (Harold Huth)	,,
"So Evil My Love" (Paramount)	Completed
"Call of the Blood" (John Stafford)	Not started
"Quo Vadis" (John Stafford)	,,
Announced and started later:—	
"Escape" (20th-Fox)	In production
"Bond Street" (World Screenplay)	,,
"Idol of Paris" (Premier)	,,
"While I Live" (Dryhurst)	Completed
"Brass Monkey" (Alliance)	In production
"Just William's Luck" (Alliance)	,,
"Daughter of Darkness" (Alliance)	,,
"No Orchids for Miss Blandish" (Alliance)	,,
"Things Happen at Night" (Alliance)	Completed

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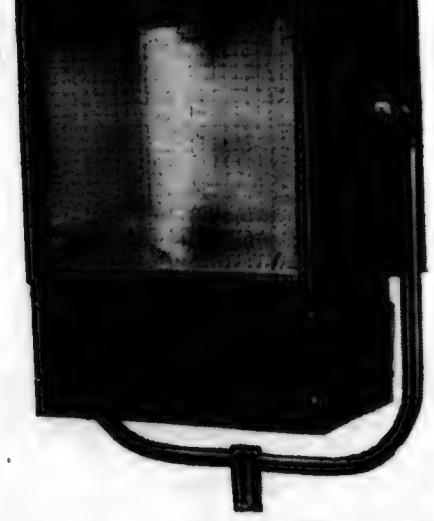

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NECESSITY THE MOTHER OF OUR INVENTION

Says **LOUIS JACKSON**

British National's executive producer tells the story behind his company's record of successful quick-fire production. Although he puts necessity as the inspiration, he emphasises that advance planning, strict adherence to schedule and close supervision are basic elements in the recipe for smooth and rapid production of good box-office pictures. In present circumstances his point of view is worth careful study.

Louis Jackson at a preliminary production conference with some British National executives. On his left director Alfred Travers; sound supervisor, Harold King; scenario editor, Jack Whittingham; and on his right script writer James Symons; director Montgomery Tully and production manager Fred Swann

NECESSITY, that very much publicised "mother," declared the policy that first set British National on a programme that demanded seven to eight successful and economically made pictures a year.

Given certain materials and circumstances, and told to go ahead and make a picture, you can either declare it impossible and close down, or use what ingenuity you possess and substitute improvisation for frustration.

What drove us to this policy of acceleration, at a time when others were adopting an ever-increasing one of deceleration?

Despite popular opinion to the contrary, history will show that it was British National, with the help of Michael Powell and Emeric Pressburger, who revived faith in British films, at the start of the war, by reopening Denham, which had been hastily clamped up, just after the outbreak of hostilities. The picture, the first fictional one of the war, was "Contraband," and was followed by "Gaslight," "Pimpernel Smith" and "One Of Our Aircraft Is Missing."

In those days we were in the happy position of having all the floor space, technicians and stars in the country at our disposal, but the success of these features had the effect of reviving faith in those badly frightened producers who had panicked to a shut-down, and, as one by one they gradually persuaded each other to come on in, and the water was fine, so we found our stars, our technicians and our space slipping away with them. We, who had boldly taken the initial and reassuring plunge, found ourselves being edged out of the swim by those who had stood on shore, tentatively and timidly toe-testing the troublous seas of war-time production.

Rearguard Action

Then the retreat began, with British National fighting a gallant but losing rearguard action from Denham to Teddington and from Riverside and Walton, until we finally stood firm, down here at Elstree. Admittedly, we had prepared a rod for our own back and certainly that is where those four hits, mentioned above, caught us.

I should explain that at the time we were making the big stuff at Denham we were busy with the bread-and-butter pictures in spots as widely dispersed as Teddington, Elstree, Riverside and Walton. Now we had to grapple with the problem of maintaining the same steady and consistent output with only the three Elstree stages in place of practically every stage in Britain. Though completely unaccustomed to this space famine, we set to work to devise a formula, and that it was successful was shown by the way the critics and the public received the Elstree-made "Love on the Dole," the picture that put Deborah Kerr on the road to stardom. It was the old . . . "or else!" formula, and when it comes to an alternative of inspiration or expiration, it's surprising what you can do with improvisation.

Using less space than almost any other company in the business, we still top the production poll with a record of 64 feature films from the beginning of the war until May, 1947, and in between times we were still able to turn out a lot of documentaries for the various Government Departments.

The secret? I wish you had not asked me that one. All I know is that we have got to do it, so we do it. I think if some other producers were subjected to the same harsh discipline to which old Mother Necessity subjects us, they could do the same.

A man given enough rope may eventually hang himself—certainly a producer given enough space will tell Father Time to do the same thing. Down here, were such a system permitted, we might just as well give up, because even a few days over can throw the whole year's schedule out of gear, though we obviously allow a certain elasticity for the inevitable and the unforeseen. If it were allowed to become the rule rather than the exception it would be eventual suicide.

Lack of space makes it essential that as one film comes off the floor another is ready to go on. There must be no overlap. The director, once he understands this, accepts it, and if he gets behind with one sequence he invariably makes it up in another.

Not Slave Drivers

Maybe it is just a question of practice. I don't think any of our stars or technicians look on us as slave-drivers or complain that they are particularly overworked. Maybe it is just that everyone in the studio knows that once we go on the floor they are going to have one helluva time persuading us to depart from the script, the settings or the situations. All that has been thrashed out weeks beforehand and everyone from the highest to the lowest has already had their chance to criticise or improve.

Given enough retakes, revisions or reshooting, you either become stale or hit on something brilliant, but mostly you become stale. We believe there is a freshness about the first takes, and even though the star or director thinks he might do better in the next one, we encourage the policy of printing the early ones.

Perhaps not a little of the secret is that most times you can find my production manager, Fred Swann, or myself, on the set, and certainly at all times we are on the spot and accessible, so that we can deal with any problems as they arise, and not on the day following, when we see it in the "rushes."

There is more sign of bustle and uproar in the big studios that turn out one picture every odd year than you will ever see at British National. I remember a well-known actor-producer who came to make a picture for us. He had expected it all to be one mad rush. "Working all those years over at Splendiferous," he told me, "I had forgotten how to make films. If I were boss over there, I'd insist on every one of my producers and directors taking a six-months refresher course at B.N."

Prestige Proportion

I quite agree that production quality is essential, but I still maintain that the time it has taken to get this quality is not justified in the final result.

I am definitely of the opinion that with the increased demand for British pictures a policy such as I have pursued for years is the only possible solution, apart from which I feel that the only way we can develop new stars is to put them into enough pictures, and I think it is wrong to spend £200,000 or more on a completely unknown artiste. A large number of technicians will not agree with me.

I am sure that the success of the Industry is dependent upon the production of more and more films. The American film Industry grew from small beginnings, and up to the present time the British film Industry has adopted exactly the reverse policy. Obviously, we want to get world markets, and it can only be done with a number of prestige films, but I claim that such films should only represent a maximum of 25 per cent. of our gross output. Unfortunately, every picture that is now being made is always classified as a "prestige" picture, although it may only have programme content.

Perhaps the greatest secret of all is having a willing staff who know their jobs and are allowed to go about them with the minimum of interference. Fred Swann has gradually gathered round him such a staff, and it is these technicians—or magicians—who perform the miracles. I only co-ordinate them.

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TEDDINGTON STUDIO PREPARES FOR DUTY

During the flying-bomb period of the war Teddington studios were severely damaged by a bomb which fell behind the administration block. Extensive rebuilding and repairing has taken place during the ensuing years, and the studios are now ready for production. The following article, by a "Kine." Reporter, gives the details of what has been done to restore the studios and some account of facilities they now provide. So far they have not been used.

TEDDINGTON studios were officially capable of production by the first week in September, although some minor work of building and general tidying up still remains to be done.

Those who remember these pleasant studios in the days before the war will realise that in their rebuilt state, which follows the original plans with some improvements, they are a valuable addition to production facilities.

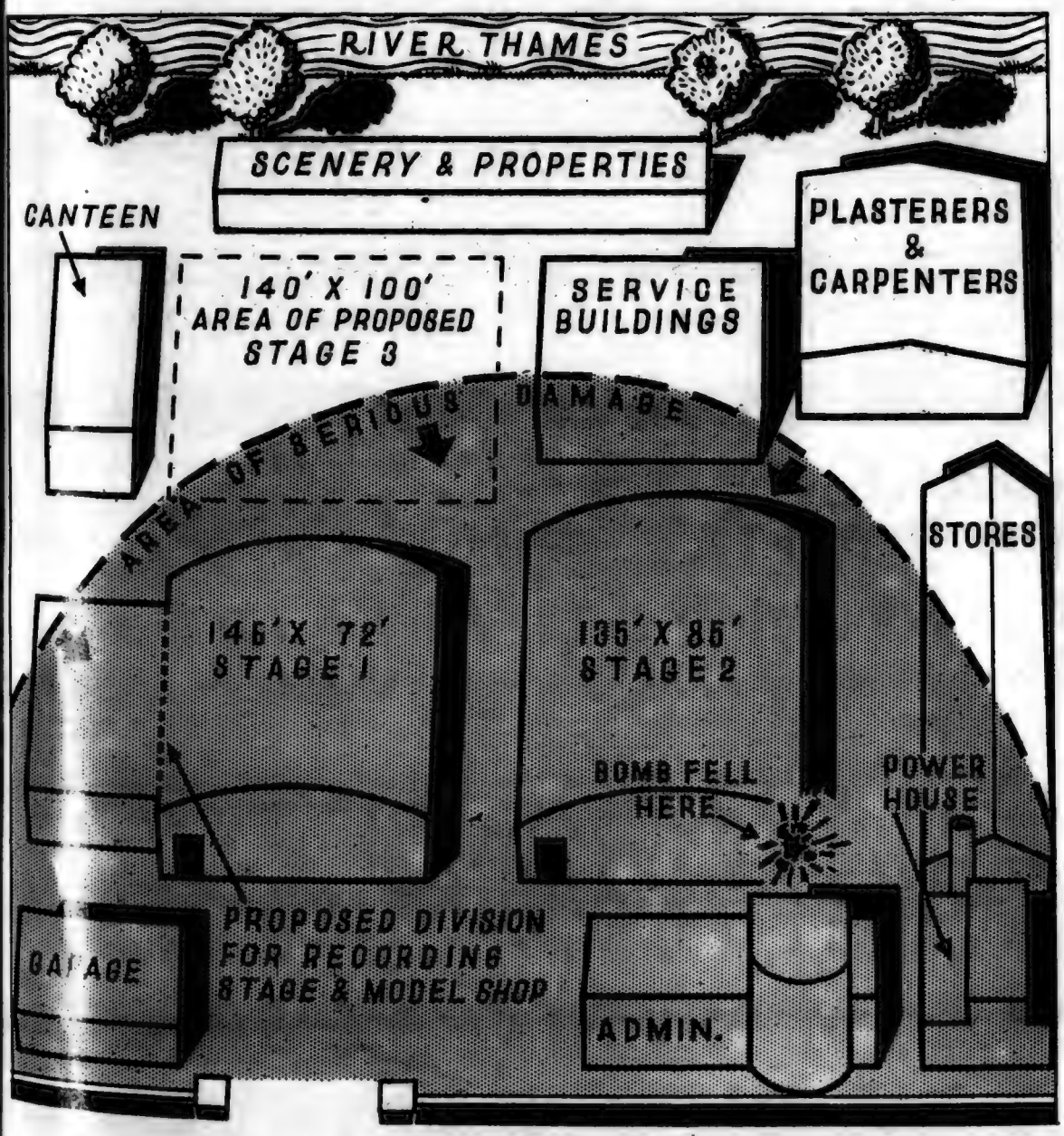
Teddington, before it was struck by a flying bomb, consisted of two stages with a trim administrative block in front of them flanking the road, and behind them perhaps the largest single scenery dock and property room in any studio in this country. In a line with this was the plasterers' and carpenters' shop; and in a line with the administrative building was the power-house.

The bomb fell just outside the power house, behind the western corner of the administrative building, actually striking a storage tank on the roof of the power-house before it touched ground and exploded. The accompanying diagram gives the plan of the studios and indicates where the missile fell.

The administrative building was shattered by blast; in it Doc Saloman and two staff members were killed. The power-house was severely blasted, but the most serious damage was caused by the bursting of a large storage tank, and the igniting of 20 tons of atomised oil which set light to the main stage (Stage 2) and completely gutted it. Stage One farther away from the seat of the explosion was badly blasted and nearly all the other buildings were affected to some extent by blast.

The reconstruction job, therefore, was a major operation. It involved the complete rebuilding of the administrative block, the power-house, Stage Two and the virtual rebuilding of Stage One.

The bomb damage claim amounts to something like £60,000, but the cost of rebuilding and re-equipping has been considerably in excess of that sum.



A diagrammatic impression of Teddington studios which shows graphically the main details of the bombing, rebuilding, and plans for the future

Stage Two, the larger of the two, has been restored to give a floor space of 135 ft. by 85 ft. It is double-walled and has four inches of sound proofing, the latter job being carried out by Callum's. It has three main scenery doors, electromechanically controlled, the work having been done by King's Engineering under the guidance of Callum's.

In one corner is a built-in and completely proofed booth which can be used as a sound-mixing chamber, but will normally serve as a projection room from which films can be screened during music-recording sessions. Teddington has no recording stage, and therefore this work must be fitted in either during breaks in production or between pictures.

There is space behind Stage One for a third stage, planned to give floor space of 140 ft. by 100 ft., but so far the Board of Trade has been unable to see its way to granting a licence for building. Now that it has been intimated that the Board is prepared to consider ways of augmenting production, its officials might do worse than allow the construction of this third stage.

The New Stage Two

It would enable Warners to carry out the plans envisaged by studio manager Jack Gilbert, who would like to see the small and rather inconveniently shaped Stage One divided into two parts, the larger to be a permanent recording stage and the smaller a shop for model and process work. This would mean an obvious speeding up of production and greater efficiency all round, but it cannot be done until a third stage is built.

Now to return to Stage Two. The neatly arranged girdering enables gantries to be slung and moved easily for overhead lighting. The galleries are reached by neat two-flight staircases. In general, the overhead aspect is neat and orderly. The general impression is of a spacious and efficiently equipped stage with ready entry for large items of scenery and properties.

This stage is flanked along its longer wall, which runs parallel with the roadway, by make-up and wardrobe rooms which are integral parts of the building. They occupy two floors above the entrance floor, and are topped by the plenum air-conditioning plant. The lay-out is longitudinal on either side of the staircase spiral. On the first floor are the women's make-up and dressing-rooms, and on the second, the men's.

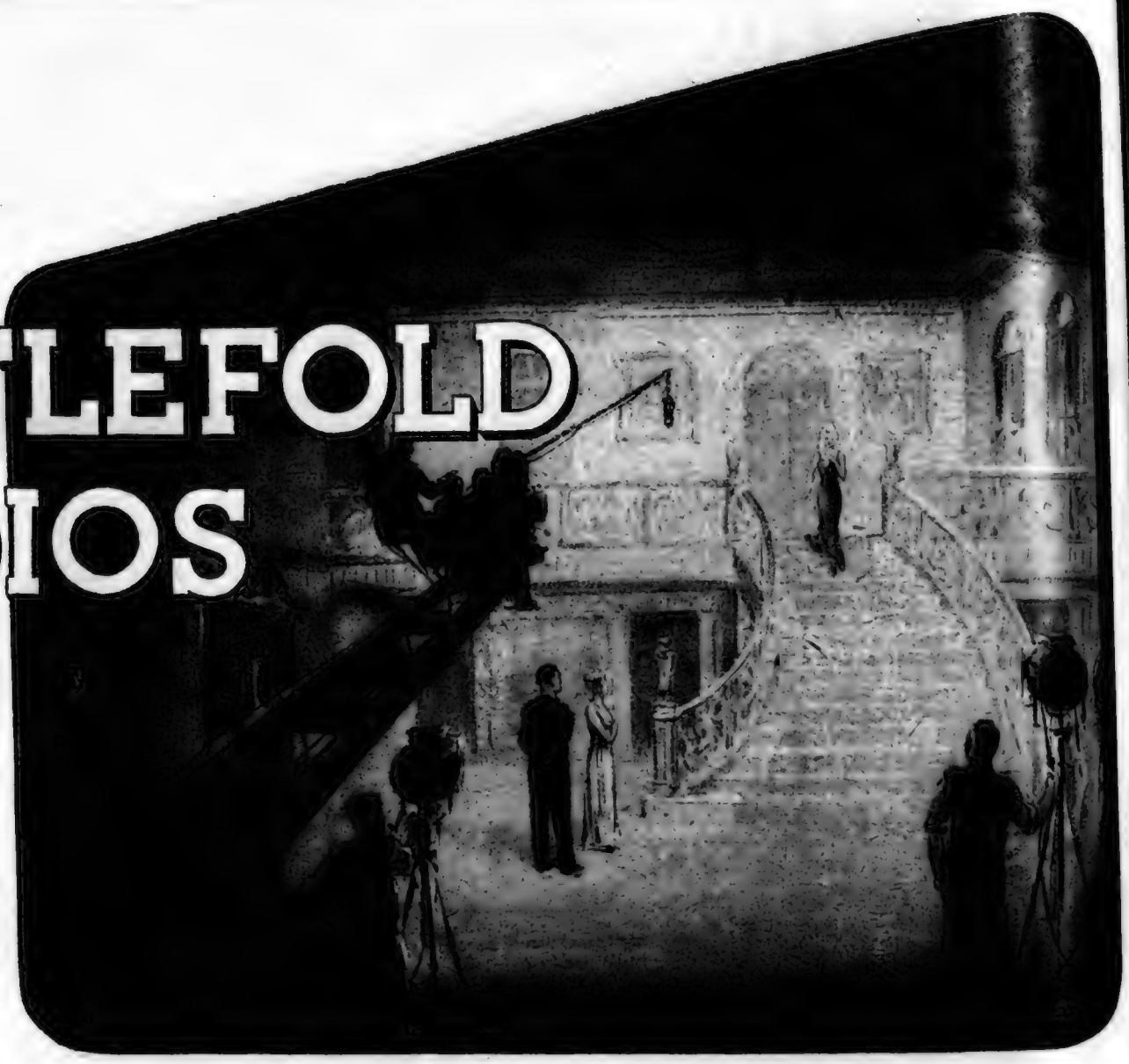
The provision for stars and featured players is adequate: that for the small-part and crowd players rather better equipped than is normal. Stairs from these quarters lead down to a pleasant main entrance, modelled on the lines of an hotel lobby, with revolving doors leading out of the stage and a vestibule between them and the actual stage doors. This lay-out has been planned so that filming can make use of the amenities as the basis for a modern setting.

The personnel doors leading on to the stage are controlled by automatic locks which prevent entry when the red light is on. There are master switches located both internally and externally to break the control in cases of emergency.

Stage One has, unfortunately, had to be rebuilt, according to bomb-damage regulations, following the original plan. As this stage was before the bombing one that had "grown," it fits no preconceived over-all

Continued on page xiii

NETTLEFOLD STUDIOS



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TEDDINGTON REBUILT

Continued from page xi

plan. It is, in fact, two buildings mated into one, with the result that the rather smaller portion is narrower and lower than the main part of the structure.

The rebuilding has been carried out to the same standards as regards soundproofing and facilities as Stage Two, but one cannot help feeling, as I know that studio manager Jack Gilbert does, that a little latitude in reconstruction would have allowed a far more useful stage to have come into being. At present there are handicaps which are not beyond the skill of the technicians to overcome, but which may restrict the size and shape of settings and pose special problems for camera crews.

The equipment provided for these two stages is generous and comprehensive. Gilbert tells me that as soon as the studio damage was assessed, application was made for replacements, and since then every effort has been made to secure new equipment of various kinds. The result is that the studios are now in an enviable position in this respect.

The sound system is RCA push-pull. The arcs are by Mole-Richardson and the incandescents by Mole and Hewitt. Mitchell cameras—the favourite with most British cameramen and a job that has proved itself beyond question—ensures first-class amenities for cameramen.

The studios' auxiliary buildings, consisting of property block, carpenters' and plasterers' shop, and general stores, were less severely damaged than the stages. The effects of blast have been dealt with efficiently, and sometimes, as in the case of the stores, very much by make-do-and-mend methods. Last winter there was some flooding from the swollen river, but future risk of this happening has been precluded by the building of a flood wall along the area of possible danger.

Some of the most successful work of reconstruction has been carried out in connection with the power-house, which was almost completely destroyed. The new equipment consists of Ruston and Hornby diesels. Thus, the studios are independent of local power corporations as long as it can maintain supplies of oil.

There are two 10-ton A.C. installations and two 40-ton D.C. plants. The A.C. jobs are 170-h.p., 750-kwt. 3-phase motors running at 600 r.p.m. The D.C. installations are 540-h.p. generators producing 370 kwt., turning over at 500 r.p.m. Total power output is over 1,000 kwt., or sufficient to service the whole of Twickenham.

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The administration block, which used to give the studios such an attractive road frontage, has been rebuilt attractively, but it is not yet finished internally, and there is a general tidying up of the actual frontage, to be done before the studios will have recovered their pre-war trimness.

For all practical purposes, however, Teddington is a fully reconditioned and up-to-date production unit capable of turning out one major production at a time. The addition of the mooted Stage Three would not, says Gilbert, mean that two pictures at a time could necessarily be accommodated. It would mean, however, a 50 per cent. production increase, especially if the existing small stage were simultaneously converted into a recording studio and process shop. As it stands, the new Teddington is a valuable addition to the Industry's floor space, and one hopes that the fullest possible use will be made of it.

Above : Stage One as it appeared after the bombing, virtually destroyed. Below : The same stage as it appears to-day, shown from almost the same angle

Above : The power-house after it was shattered by the explosion. Below : A view from a similar angle of the new power-house

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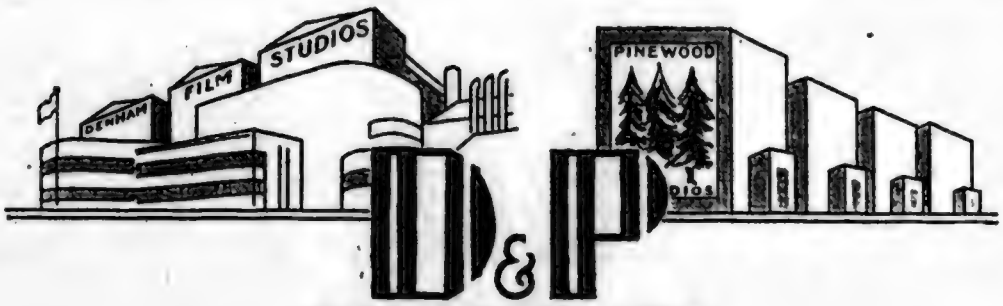

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SPECIAL EFFECTS TEAMS SAVE TIME AND MONEY

In this interesting article "Pop" Day, special effects specialist at Shepperton studios, outlines the part which departments such as his can play in saving time and costs in production. He makes the further point that trick work often saves danger to actors and technicians, and maintains that the lack of the human element makes it easy for scenes done by his department to be shot on schedule.

THE Special Effects Department is frequently regarded by the uninitiated as a sort of Merlin's cell, wherein strange and dark mysteries of trick photography are effected for the wonderment of the general public. That some productions call for obvious trick effects is well known, but it is certainly not the chief function of the department in question to provide a background of elaborate optical conjuring tricks.

In point of fact, always provided that there is close co-operation between the Special Effects Department and the Art Department Drawing Office, the work done by the former can effect a tremendous saving of expense, time and physical danger. Without the services of this department, days and, indeed, weeks, might be wasted in building expensive location and set lots and in constructing elaborate, full-size models.

To illustrate the point with an example, sequences in "Anna Karenina," which is at present in production at London Film Studios, Shepperton, called for shots of a complete Russian railway station of the period 1890, together with engine and rolling stock and permanent way. Obviously, were a complete station built, tracks laid, a modern railway engine converted into one of the period in question, and carriages and trucks similarly built, the time and money involved would have been colossal.

Thanks, however, to the Special Effects Department, the entire job was carried out with special models in but a fraction of the time and at an incomparably lower cost. And as far as the audience will be concerned, there is nothing to point to the fact that the railway sequences were, in fact, made with models inside the studio and were thus not at the mercy of the vagaries of the clerk of the weather.

But it is not only in producing major illusions that the Special Effects Department serves a useful purpose in modern picture-making. On innumerable occasions the ingenuity of the experts concerned can solve some problem that would prove difficult, if not insoluble, to director and camera operator.

For example, during the making of "Henry V" the problem arose of how to record the flights of arrows released by the English bowmen at Agincourt in such a way that they would be clearly discernible to the audience. We solved the problem by having a quantity of tiny arrows made and then photographing them against a black background, moving their positions in a regular and methodical manner.

By these means the flights were clearly seen in the completed picture, and none of the illusion was destroyed as flight after flight appeared to speed to their target, fired as only hundreds of highly trained bowmen could fire them.

Of course, all this took a certain amount of time. But I can assure you that it was nothing compared to the time it would take to train hundreds of archers—and *my* arrows could be relied upon to find their objective every shot!

I referred at the start of this article to the fact that the Special Effects Department can be instrumental in saving risk to life and limb. Let me cite briefly one such instance in a recently completed picture, London Film Productions' "Mine Own Executioner."

One of the dramatic highlights of the picture occurs when Burgess Meredith, as a lay—psychiatrist, climbs to the very top of a London Fire Brigade turntable ladder in an abortive attempt to prevent one of his patients from killing himself on the roof of a high building. To build up and sustain the thrill and suspense it was vital that the impression of great physical danger be created.

Meredith had to be seen swaying precariously on the topmost rungs of the ladder with the vast panorama of London stretching out far below him. Had the actor in fact ascended to the top of the ladder and there been "shot" from a neighbouring building, he might well have been overcome by vertigo and thus have lost his hold on the rungs with disastrous results.

In order to obviate any such risks the Special Effects Department took a hand in the game. A section of the top part of the ladder, some twenty or thirty feet in height,

"Pop" Day (left) with Vincent Korda, art director at Shepperton, and Phil Brandon, associate producer, consulting on the outdoor lot

was built and matte shots taken. When the artist had thus been photographed against a black velvet backcloth, the film was developed and another image superimposed upon the black portion of the film.

Thus, Burgess Meredith is seen clinging grimly to the swaying ladder what time the wind howls round him and a vast view of London reels far beneath him.

This is, of course, a simple form of special effects work, but it is no less important for that. For even though nothing of outstanding photographic originality is aimed at, the fundamental purpose of the shot is achieved in that what would have proved a tricky and dangerous shot was rendered one of simplicity.

There are, of course, other forms of trick effects that are regularly employed by the department. Chief among them are the back projection shots which are frequently used to show street scenes as viewed from the windows of a car or taxi, and scenery that is passed by a speeding train, and that form of optical printing in which the images of two cameras converge at a central focal point.

The results of the forms of trick photography employed by Special Effects are intended to bring a strengthened realism to a picture, and in this they succeed admirably. But they achieve far more than an added pictorial value.

The ever present question of keeping down production costs as far as is possible is a very considerable factor in the use of all forms of trick photography. Indeed, I estimate that, owing to its great time-saving potentialities, the work of the Special Effects Department for one week usually costs less than does half a day's work on the floor of the studio.

The point that such work frequently eliminates the risk to life and limb is one which I have already made. But there is another important factor which must not be overlooked in assessing the value of the department in the course of producing a picture. And that is the ability with which a shot can be controlled more minutely than is ever possible when taking an ordinary shot.

The personal equation which all too often proves a stumbling block in the way of smooth and rapid shooting is eliminated when trick photography is used. Models cannot have "off days" and they will obey the expert who handles them unquestioningly and repeatedly.

Thus, once the preliminary work has been completed and all is ready for shooting we can say with a certainty that may well be a cause for envy where a director is concerned: "This will be in the can at exactly the time promised."

And, believe me, that counts for a very great deal in these days!

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A view of the interior of Stage Two at Teddington, showing a selection of the equipment. This is the larger of the two re-built stages and will accommodate large scale sets for any type of major production

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A FEW LEADING QUESTIONS ABOUT REDUCING SHOOTING TIME

This article by Howard Cricks takes a practical line in examining ways and means by which British producers and technicians may reduce shooting schedules. Cricks, whose long experience of the practical side of the business and whose technical qualifications are well known, asks definite questions, each one of which embodies a sound suggestion. He points out in his article that he is suggesting nothing new, but his selection of specific items indicates that, whether his suggestions are new or not, there is plenty of scope for rationalisation in the fields he has touched upon. Many technicians will agree with what he has to say. They, too, may realise that there is sound common sense in the points he puts forward. Can they find the means to put the recommendations into practice?

THE decree has gone forth that British films are to cost less. Insofar as this means that the output of our studios will be increased, it represents the only logical reply of the film producing Industry to Hugh Dalton's tax.

However much British production may be increased, it cannot fully replace the footage which Hollywood threatens to withhold from British screens. Therefore, a drastic increase in British output through a shortening of production time is of vital importance. The need is made still more urgent by Sir Stafford Cripps' recent pronouncements.

Let me admit that studio technicians with whom I have discussed this possibility of shortening production time are wholly opposed to the idea, holding that it will inevitably lower the standard of production, and put our films back to where they were ten years ago. Sydney Box, in a recent article in the KINE., suggested that he supported this view.

I feel, therefore, some temerity in suggesting that a cut in production time is both necessary and possible. But after all, the outsider often sees most of the game, and it is possible that I, a mere casual visitor to studios, whose practical studio experience is a quarter of a century back, may see at least apparent inefficiencies which, if they cannot be defended by producers, should be remedied.

Writers and Stars Exempt

Let me first emphasise that there are two directions in which production costs cannot and must not be cut: in stars and in writers. We may begrudge the large proportion of production costs represented by the stars' salaries or percentages, but if we underpay our stars they will simply emigrate to Hollywood. Under-payment of writers was the cardinal fault of British pictures of the pre-Rank era.

Retrenchment is going to be at least very difficult in the case of salaries and wages of technicians and other studio staff. Recently accepted demands of the unions will inevitably increase production costs considerably. Equally, little reduction is possible in the many technical costs of production—film stock (although the introduction of the 17.5-mm. sound negative will effect a certain saving), equipment, carbons, and inkies.

This still leaves two major items of expenditure in which cuts can and must be made: shooting time and set construction. However, I am not so much concerned in this article with the cutting of costs (although I believe this to be very essential in the film Trade of the future) as with the cutting of production time, and hence an increase in output. It is my contention that, provided these two factors of story and stars are maintained at their present level, and provided, too, that increased care is given to pre-production planning, *shooting schedules can be enormously reduced without any sacrifice of the popular appeal of British films, either in this country or abroad.*

One of the difficulties of British production is, as a technician put it to me recently, that a director directs not for the public, but for his fellow directors—a cameraman shoots not for his audience, but for other cameramen; sets are designed not for the picturegoer, but to withstand the criticism of other art directors. The result is that, technically, we aim at an unnecessarily high level—a level which we just can't afford to-day.

Some time ago I saw in the same week an American and a British film of similar calibre. At some of the production technique of the American film I sat and writhed—at the obviously painted backgrounds, at the hot-spots in the B.P. screens, the studio quality of supposedly exterior recording—even the old, old fault of waggon wheels going backwards. Compared with it, the British film was a masterpiece of technique. But I have not yet met a layman who found any fault with the American picture; therefore, I maintain I am all wrong in criticising it—it was the British film that I should have criticised for being so much better than it need have been.

A view of the escalator specially built for A MATTER OF LIFE AND DEATH (the Archers). The writer considers it could have been produced by the special effects department equally strikingly

It is not for an outsider such as myself to attempt to teach production people their jobs. But in course of my visits to studios I have frequently wondered at certain features of production. May I put my observations in the form of questions, which any technician is at liberty to answer with scathing criticisms of my ignorance, provided he is able to give sound technical reasons with his comments.

Economies must start with the script—not in payments to script writers, but in the absence of expensive production work called for by the script. Therefore, I ask first—

Must the script contain so many close-ups?

Whether a set-up runs for 10 ft. or 100 ft., there is little difference in the overall time it will take to set up and shoot. Will the film lose so much in entertainment value if fewer and longer scenes are used?

Not So Elaborate

Need sets—especially period sets—be so elaborately built?

In other words, should parts of the set not in the camera angle, or at a distance from the camera, be built in the same detail as the more prominent parts of the set? One sees a colonnade of pillars—those distant from the camera are built in exactly the same way as those appearing in close-up. Many a set in a low-key scene could surely be indicated merely by a few daubs of paint. Following upon this question:

Could not economy be effected if the set designer were to collaborate more closely with the cameraman?

I saw a set recently which had been built so high that it was impossible to secure adequate top-lighting, and surely impossible for the camera lens to have reached the top of it.

One minor dodge which might effect quite an economy: if the camera was set fairly high, pointing slightly downwards, the set would not need to be built so high: floor space is less costly than height in a set.

Another point: the cameraman might advise the art director that the use of a deep set necessitates a smaller lens stop, and hence a double increase in the number of lights, more units to cover the depth, and a greater intensity to allow for the smaller lens stop. Is depth of set always necessary?

Striving for Accuracy

Need we strive for undue accuracy in sets and locations?

It has always puzzled me that, while a script writer will take unpardonable liberties with historical fact, when these inaccuracies are translated into celluloid the minutest detail of set, location and costume has to be scrupulously accurate.

If a scene is set in Vienna or Timbuctoo, not a fraction of 1 per cent. of the audiences will know whether it is actually Vienna or Timbuctoo, or a set on the lot built from picture postcards. Need a location unit be sent to Vienna or Timbuctoo?

In historical drama, it will take an expert to recognise anachronisms or décor or costume; need exhaustive researches be made into details of authenticity?

Should the director or anybody else be allowed to change his mind once a scene is on the floor?

It is reported that in certain American

Continued on page xxi

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REDUCING SHOOTING TIME

Continued from page xix

ndios, the producer's signature is needed to e slightest alteration from the written ript. This ruling has two beneficial results: eliminates those long huddles on the floor hich, pre-planning notwithstanding, still casionally take place; and it avoids any risk errors in continuity.

Whether one answers this question in the gative or in the affirmative, it introduces question of re-takes. There was a time a years ago when Denham became known the house of re-takes; whenever one went ere one saw crowd artists from a film supsed to have been finished months ago (I er no prizes for naming the film which s the worst offender in this respect). aybe the finished film was improved by cond thoughts; but would the audience ever ve seen the difference between the original d the re-take? That surely is the deciding ctor—and remember that audiences have en known to fail to notice the cutting of a el!

Need so much surplus footage be shot?

This I suggest is the crux of the present oblem. An excellent measure of the actual ooting results is to be found in the rushes ne must bear in mind those takes that are t printed). I have at various times seen shes of both large and small productions. short time ago, for instance, I saw a couple reels of rushes of a film which must premably be ranked as a major production, nce it featured a leading star. I estimated at not more than 50 ft. to 100 ft. of this aterial would find its way to the screen.

ontrast with Television

Much of the material should never have en shot. We heard the same piece of diague repeated with different camera angles; viously, a certain amount of covering mateal must be allowed for the editor, but by no eans as much as this. Some of the footage re the appearance of having been an inpiration of the cameraman, who saw a arvellous angle and insisted on shooting it: otographically very desirable, but we can't ford such luxuries.

It is largely because of this costly method production that the average day's output a unit is 1¾ minutes of screen time. A nit that gets three minutes' screen time into e can has done exceedingly well. Contrast is with the programme time achieved for levision at Alexandra Palace—measured not minutes, but in hours per day.

ess Trucking, Please

Would it not be often advantageous to use o cameras from different angles?

To avoid an excessive number of set-ups in ourse of, say, a dialogue, and yet maintain e frequent change of view-point which akes for rapid tempo and shows, the reacon of the speech, would it not be possible to hoot two negatives from two cameras, possibly aving it to the editor to cross-cut as he ight think fit?

It has, of course, been said that screen ctors cannot memorise long scenes; stage ctors have to—the answer seems to be, to et artists who can.

Need trucking shots be used quite so often?

From the point of view of the cameraman e most costly type of shot is the trucking hot. The mapping out of the shot and the aying of the rails represent the least cost; it in the repeated rehearsals and the probable ishaps—incorrect speed, wrong angle, wrong ocus—that time is dissipated.

A trucking shot has definite psychological ignificance in a film, but is its cost always ustified?

Could not floor costs be reduced by a greater use of special effects?

When I saw "A Matter of Life and Death," I thought that the moving staircase sequence was quite a good bit of trick work, but definitely trick work. I was surprised to learn later that a £3,000 escalator had actually been installed for this sequence. I am quite sure that a perfectly acceptable illusion could have been produced by the special effects department at one-tenth the cost, and occupying floor space for one-tenth the time.

Every art director should, I suggest, spend a few years in the special effects department as an essential part of his training, so that he may know from personal experience what are the possibilities and the limitations of special effects, and may use the department for its logical purpose, the cutting of production costs.

What About Optical Printing

Is B.P. the best method of inserting a background?

If a B.P. shot is to be acceptable, it necessitates the use of long-focus lenses on projector and camera, which in their turn call for considerable studio space if a large screen is to be used. There seems to be inevitable delays in focusing, synching, and so forth—delays which add enormously to the floor time of a production, and which often prompt a producer to decide on a straight shot rather than B.P.

Could not most background shots be more cheaply produced by the optical printer? According to the type of shot, either a stationary matte or a travelling matte might be used. Apart from the fact that the optical printer does not occupy studio floor space, in many instances—notably large exterior backgrounds—the optical printer, as we have seen in a few productions, can reproduce an exterior negative with full photographic quality which is inevitably lost in B.P.

Is it necessary to shift so many lights for a new set-up?

Most of the time occupied in moving to a new camera set-up is represented by the moving of lights. Would it not be an economy to use an increased number of lights, which could be positioned in advance for several set-ups, those lamps not needed being merely switched off?

I know lamps to-day are scarce, but new models are gradually becoming available. This is, incidentally, the principle used at Alexandra Palace, but here quality inevitably suffers because it is generally not possible to shift lamps or switch on or off when a new camera is switched in.

Need the restaurants and canteens be quite so crowded at coffee time and tea time?

Could not coffee and tea be served on the set at a convenient break in shooting, instead of allowing everybody to disperse and waste at least half an hour of shooting time?

Why at the end of a production does one see deserted stages which may be empty for days?

Is it not possible for advance planning to ensure that immediately one set is struck, the stage can be brought into use forthwith for the next set, possibly for the next production?

Probably the producer who is hiring the stage congratulates himself upon the fact that he is not paying for the idle period; but if he isn't, who is?

To summarise all these questions in one:

Cannot a less proportion of production be done on the floor, and a greater proportion off it?

Studio space is the limiting factor to British production, and represents the most costly item in the production budget; therefore, any pre-production planning that economises floor time—any item of production that can be left until after shooting—is a valuable contribution towards reducing costs and increasing output.

The Colour Angle

I have sometimes thought that the editor and the sound people are the only really efficient technicians in the studio, because so much of their work is done off the floor. I take the view that only those special effects which are done in the privacy of a back room—such as optical printing and matte shots—are really efficient, and that special effects on the floor are an expensive luxury.

One final factor: colour. The public demands colour, but is not too exacting as to what sort of colour it gets so long as it is reasonably pleasing. I suggested in the last KINE. *Studio Supplement* that two-colour processes held considerable prospects until such time as three-colour processes became generally available.

The two-colour process will always have the advantage of economy. I am convinced that colour of a quality quite acceptable to the general public is obtainable using two colours only, and that it could be introduced into British studios without any great outlay either of cash or time. Further, two-colour processes would have the practical advantage (if æsthetic disadvantage) that a limited range of colours could be used for sets and costumes.

I am aware that in addressing these queries to the production Industry I am putting forward nothing new; practically every point I mention is a regular part of production routine in some studio or other; but I am far from convinced that all these time-saving dodges are at all widely used.

Trucking Shot

A rehearsal for a sequence in Two Cities' ONE NIGHT WITH YOU, by director Terence Young. This kind of shot, very popular in most studios to-day, is one which Howard Cricks describes as "the most costly type of shot." He wonders whether that cost is always justified

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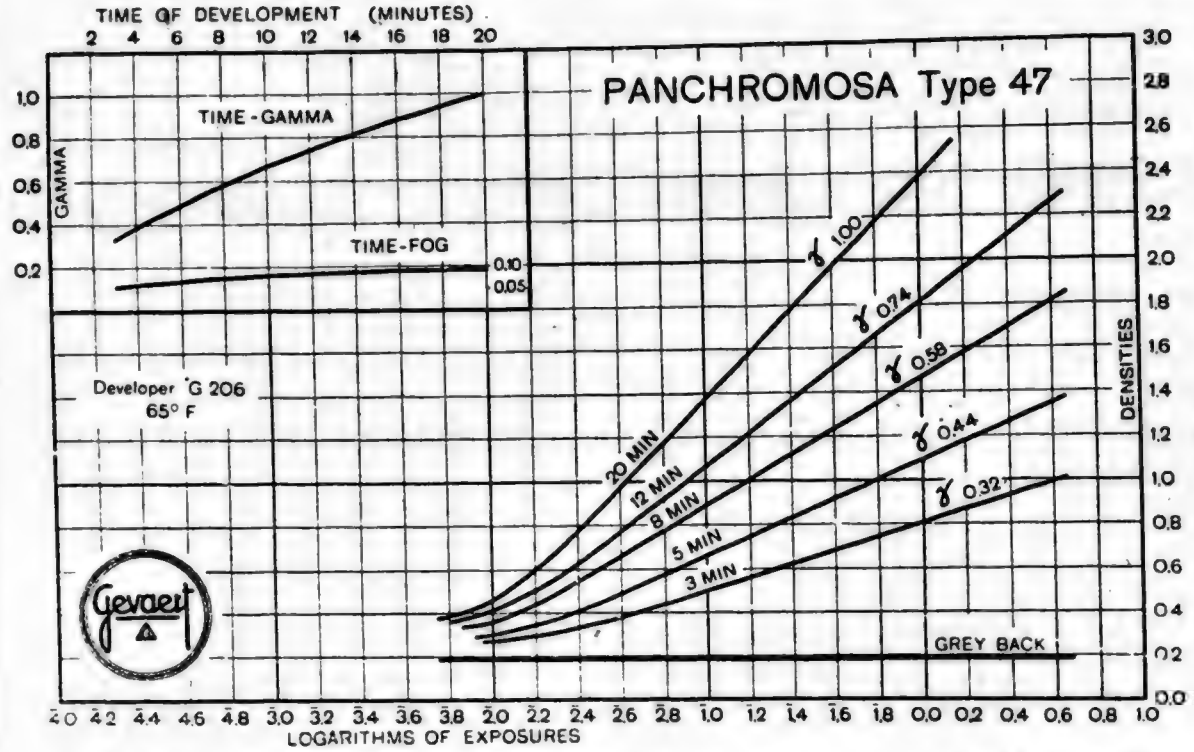

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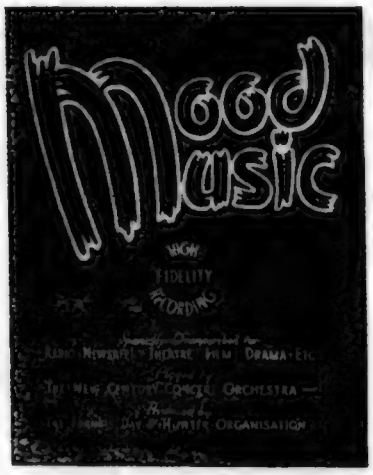

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THE OUTPUT OF SMALL STUDIOS NEED NOT BE "QUICKIES"

In this article Henry Halsted, of Marylebone Studios, in an interview with a "Kine." reporter, states the case for the small independent producer and maintains that he can produce quality with care and planning.

THE demand for more British films is an encouragement to the small independent producer; on the other hand, many responsible people in the Industry feel that the very existence of a strong demand will bring a return of the quickie, which did so much to injure the prestige of the British film business before the war.

Possibly there will be a return of the quickie, but I see no reason why a film made to a limited budget in a small studio should be a quickie in any sense but the one which indicates rapid production time. As managing director of Marylebone studios I have had very considerable experience of small productions. Some of the films which have been made in my studios have been poor: others have been very good. Almost all have been in the category contemptuously dubbed quickies

In my view, based on that experience, it is possible to make a small, moderately cheaply produced picture which is good entertainment, both as regards quality standards and box-office appeal. That is what I am trying to do now in my capacity as producer of the programme that I am making for Exclusive.

I have learned from experience that two things are vitally important to modest production in a small studio: story selection and advance planning. If your story is mediocre, whatever pains you take during production will not completely disguise the fact. That is just as true for second-feature production as for half-million dollar prestige efforts.

So, the story must be good of its type. I think, for example, we have a good one in "Dick Barton, Special Agent." It has bags of action, comedy and, above all, its great radio popularity to help to sell it.

Bearing in mind finances not in the Rank bracket, restriction of studio space in small premises and the hazards of location work, I would say that broadly speaking the ideal story for this class of production is one which demands only four or five main characters, a limited number of set changes and not a lot of location work. This, of course, in addition to good dramatic content.

Given the right story, the next step is to plan, working out the shooting script, always with the spatial limitations of the studio in mind. If you know your studio and its resources thoroughly, if you consult your cameraman and art director constantly it is possible to produce a shooting script which will guarantee you steady and economical production.

In "Dick Barton" we know exactly how our camera set-ups will be because they have all been worked out beforehand with the plan of the stage clearly in the minds of all concerned. Similarly, we build no more of a set than is necessary to establish atmosphere. By using a little imagination and improvisation we are able to secure striking effects with little resources. Careful use of foreground objects makes a great deal of difference to the appearance of a scene. By saving on size, we are able to concentrate on quality in the essentials.

The Marylebone crew at work on a scene from DICK BARTON, SPECIAL AGENT. The director, in front of camera, is Alfred Goulding, production manager Eric Veendam and lighting cameraman Stanley Clinton

Given this careful choice of story, detailed planning and a crew such as I am happy to have working with me—an experienced and closely knit team—and there is no reason why the small film should not be a very good film. It is a mistake to shoot too quickly. We aim at about four minutes a day of screen time, and our schedule for this picture is four weeks. That is faster than the major studios' rate of production, but I think our quality will be sound.

How long small producers like myself will be able to keep going in view of the increased rates of pay for technicians and other workers, I would not like to estimate. But it does seem that if the small man is to continue to exist, the exhibitor will have to adjust his terms.

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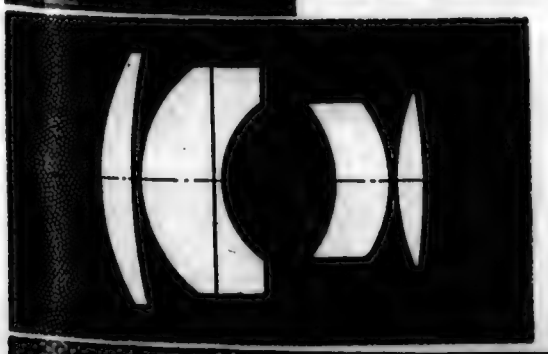

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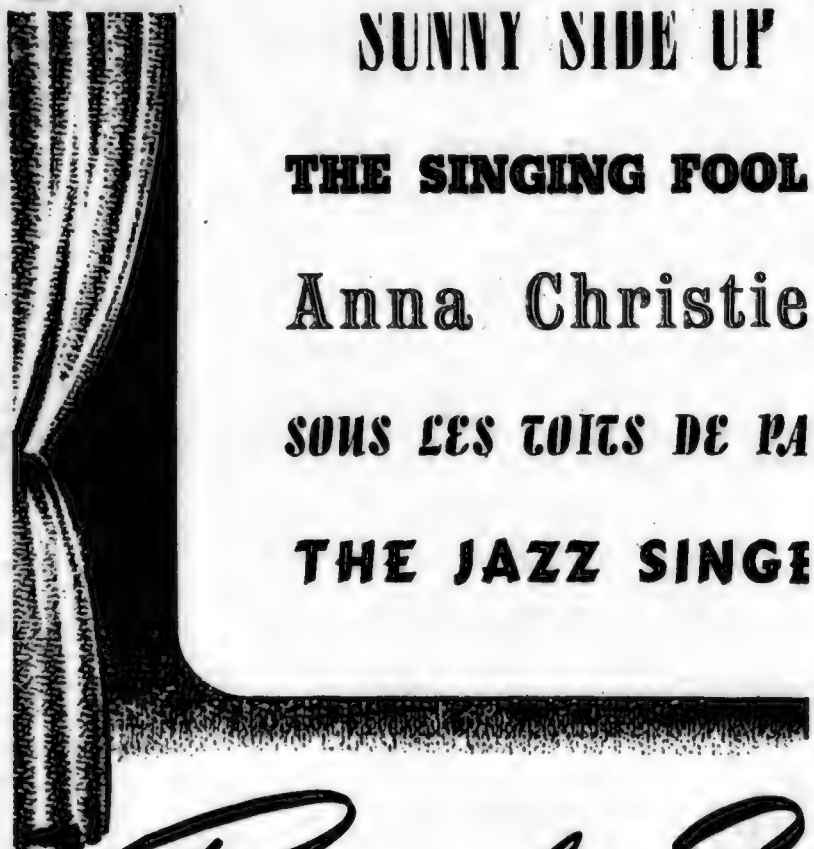

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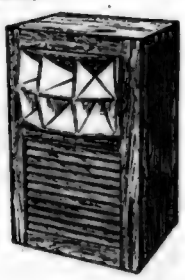

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THE STUDIO ENGINEER DOES A BACK-ROOM JOB

The studio engineer is an important person who contributes a great deal to the smooth and uninterrupted flow of production. In this interview, based on his experience at Shepperton, Charles Hillier, engineer for Sir Alexander Korda's London Films studio, gives a clear idea of the wide scope and the difficulties of the job, as well as some indication of its essential importance.

THE studio engineer could, even with modesty, call himself a back-room boy. That is a pretty accurate description in the sense that few people outside his own studio ever hear of him or his work. It is also true in the sense that, if he does his job well, he must show an ability to cope with the queerest emergencies and powers of invention beyond the normal. These qualities are more than ever necessary in these days, when more production is so desperately needed.

My job at Shepperton illustrates these aspects graphically. I have to improve the amenities of a constantly expanding studio and, at the same time, in no way interfere with production. That, in these days of shortages, restrictions and form filling, is no simple task.

I have to see that the water supply, the drains and the heating, as well as the electrical supply function efficiently. When the powers in charge decide to put up a new building—say, our workers' new canteen—I have to ensure that it is properly serviced. Just one of the problems involved is providing adequate drainage. This means a great deal of digging and opening up of roadways which, however, must still be maintained in such a condition that traffic can continue to use them.

The main drains, with which all these new drains must connect up, have several times had to be excavated and enlarged—for originally they were designed to service a very much smaller property. Drains are an unromantic subject, and possibly the last thing the layman would expect a man in the Film Industry to be concerned about. But a large portion of my working life is harassed by them and, I suppose, will continue to be so haunted until the ideal Shepperton studios have emerged from the drawing board into solid facts.

Preparing for Winter

Digging up roadways for this purpose and also for the laying of electric lines and water pipes is another permanent headache. Whenever this is necessary—and many wisecracks circulate about the studio as to the frequency of the necessity—we have to consider lines of communication first, and plan so that the traffic of the studio can continue unimpeded. All this kind of work is simple enough in essence, but is complicated by the basic requirement that it must hamper production as little as possible.

Perhaps the biggest problem handed to us this summer has been to prepare for the winter in the matters of heating and power supplies. Officials who have instructed us to store fuel have sometimes overlooked the fact that large quantities of furnace coke, even if obtainable, require a great deal of storage space. But we have done our best, and visitors who now come upon coke dumps in the most unexpected places must not assume that they have been placed haphazardly. Usually, they are located as near as possible to a boiler-house in a spot where movement of vehicles will be least affected.

Conservation of heat during the summer has been quite a problem. It has been necessary in order to build up supplies of fuel against the winter. At Shepperton we have economised in the use of hot water by constructive methods. For instance, the make-up and dressing-rooms have been supplied from a tank specially erected on the roof nearby and heated by a small power unit. This device has enabled us to give hot water to those who really need it without keeping a large boiler running for the purpose.

Every studio engineer must have been faced by similar problems during this summer, not only as regards heat, but also in the matter of power. At Shepperton we are putting in a new power-house, and the equipment of this has been quite a headache. The stock phrase, "scouring the country." takes on a fresh vitality when it comes to finding serviceable electrical gear and machines.

Ex-Government stock provides an obvious source of supply, but it is not always easy to obtain what you want, even when you have located it. We had one tantalising experience when we had discovered a generator in a Government dump, but could not take it away for want of the official "papers" and lists of serial numbers. It was only through enterprising action on the part of my agent that we eventually secured the plant, even though we had sent a special truck and crew to fetch it.

I am now building up a stock of the electrical apparatus and workshop machinery that we require as a result of these exhaustive searches and rapid pounces to forestall other parties interested in similar apparatus. But most of it has to be overhauled and to some extent reconditioned by our own technicians before it can be used.

Quite a considerable amount of inspired adaptation takes place when we cannot obtain exactly what we want. We were recently in need of some oil-storage tanks, and there was nothing of the kind to be had at economic prices just then. However, we managed to obtain some large buoyancy tanks, surplus from invasion equipment, and these, fitted with suitable cocks, have been lined up as a battery of excellent substitutes.

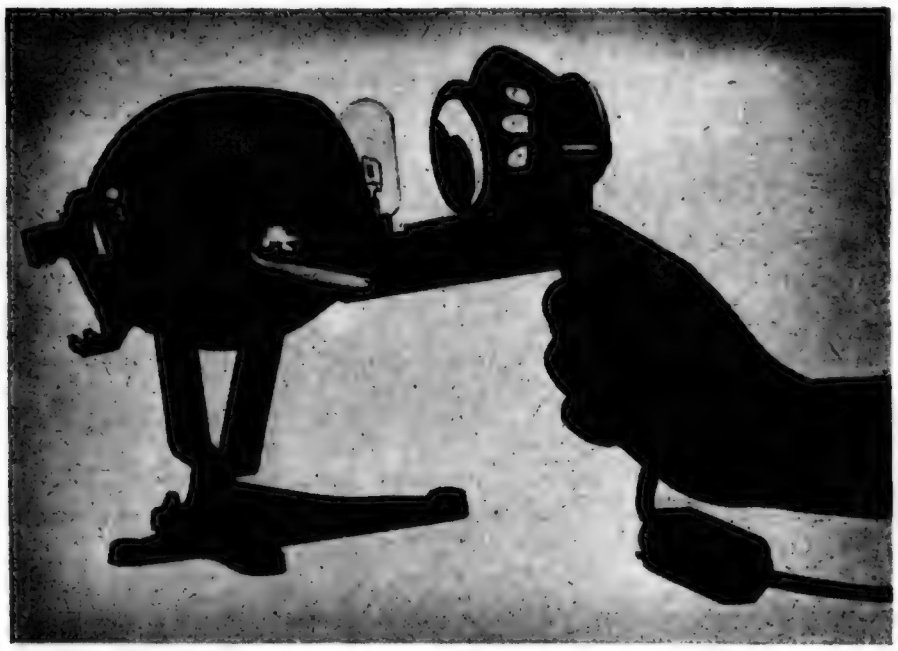
I suppose that we get more of this sort of thing at Shepperton than most other studios experience because we are developing our resources, and most of the studios are more or less established units.

The difficulty of the job lies in the fact that even as it was originally conceived, Shepperton was not adequately serviced; and, therefore, my job is complicated by having to renew and enlarge original services as well as expand them.

Our power-house is a case in point. It is inadequate for the heavy demands which are placed upon it, and the completion of the new one is a priority job for us. When it is finished it will make us independent of outside supplies; in the meantime, the maintenance of the old one has been an arduous business.

I have said enough, I think, to indicate that the studio engineer and his men can be regarded as key workers in the job of providing the basic means of efficient production and ensuring that, whatever the emergency, the vital business of picture-making goes on with as little interruption as possible. We are modestly proud of our achievements at Shepperton, where we have coaxed efficiency, not without difficulty, out of inadequate and neglected services.

Another by Hewitt



This picture shows a new production the Hewitt Universal Junior 100 Streamline Projector Lamp. The back portion is removable, carrying with it the whole of the mechanism and the bulb. The switch is on the cable. The optical system is a plano convex lens, with a spherical mirror. Weight, including 25 ft. of cable and stand, is only 4 lbs

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The Hewitt Universal group and the associate factory company, Multiple H.D. Industries, continue to maintain output of equipment coupled with development work and an increasing export trade.

One result of the development enterprise is seen in the picture above. Evidence of the export business is to be found in the news that the firm has just dispatched a shipment of 240 items, including lamps of all kinds, for G.B.I., Africa.

This equipment will be used in the production of films similar to those sponsored by G.B.I. in this country. The large number of items in the shipment indicates the rising volume of output which British manufacturers are achieving in spite of the many difficulties which beset them.

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At Denham

HAMLET (Two Cities).—A full production unit list appeared in the KINE. of July 10.

ONE NIGHT WITH YOU (Two Cities).—A full production unit list appeared in the KINE. of July 10.

ESCAPE (20th Fox).—A full unit list will appear as soon as available.

At Ealing

SARABAND FOR DEAD LOVERS (Ealing)

Director, Basil Dearden; associate producer, Michael Relph; art director, Jim Morahan; unit production manager, Ralph D. Hogg; first assistant, Stanley Irving; adv. production assistant, N. Priggen; second assistant (location), John Meadows; continuity, Phyllis Crocker; lighting cameraman, Douglas Slocombe; camera operator, Jeff Seaholme; camera focus, I. Craig; loading and clappers, H. Salisbury; stills, R. Gough; accounts, Mrs. Deakin; wardrobe mistress, Mrs. Crutchley; wardrobe assistant, Mrs. Minell; wardrobe master, B. Foster; wardrobe assistant, L. Hubbard; hairdresser, D. Hart; make-up, H. Frampton; props (1), H. Phipps; props (2), R. Beaven; props (3), R. Weymouth; painter, J. Porter; electrician (charge hand), E. Chapman; electrician, H. Sadler; stand-by carpenter, F. Hook; rigger (camera), E. Lockhart; stage hand, K. Edwards.

AGAINST THE WIND (Ealing).—A full production unit list appeared in the KINE. of April 24.

SCOTT OF THE ANTARCTIC (Ealing).—A location production unit list appeared in the KINE. of July 10.

At Elstree

IDOL OF PARIS (Premier) at M-G-M Studios

Executive producer, Maurice Ostrer; producer, R. J. Minney; director, Leslie Arliss; associate producer, Albert Fennell; production manager, Bert Ostrer; P.A. to director, Tom Connochie; lighting, Jack Cox; art director, Albert Jullion; editor, Bert Bates; costume designer, Honoria Plesch; assistant costume designer, J. Wilson; wardrobe supervisor, Jane Ironside; costumiers, M. Berman, Ltd.; hairdressing, Pat Pearce; make-up, Guy Pearce; casting director, Miss I. Head; publicity, Bill Luckwell.

Stills, Dave Boulton; recordist, A. S. Fisher; assistant director, Tom Payne; second assistant director, Albert Beckett; third assistant director, Denis Berters; camera operator, Skeets Kelly; focus, Chris Doll; numbers, Stan Evans; loading, Chris Holden; continuity, Angela Martelli; assistant continuity, Maureen Whitty; sound camera, Michael Hickey.

MY BROTHER JONATHAN (A.B.P.C.).—A full unit production list appeared in the KINE. of July 10.

SO DIED A RAT (British National) at British National Studios.

Executive producer, L. H. Jackson; director, Paul Stein; production manager, Fred A. Swann; first assistant director, Leigh Aman; second assistant directors, David Orton and Douglas Tweedy; third assistant director, Bill Brendon; continuity, Joan Davis; assistant continuity, Pamela Gayler; art director, C. Wilfred Arnold; assistant art director, Geoffrey Somerton; scenic artists, Gilbert Wood and Olga Lehmann; research, Miss B. M. Wilkin; director of photography, James Wilson; camera operator, Moray Grant; focus operator, Jack Mills; clappers, C. Davies; loader, Johnny Bond; recording director, Harold V. King; sound recordist, G. Adams; sound cameraman, Cyril Brown; boom operator, Eric Bayman; boom assistant, Derek Swynnerton; still photographer, Frank Buckingham; assistant still photographer, Charles Reed; wardrobe supervisor, Mrs. Tweedy; make-up artist, Henry Hayward; make-up assistant, Dave Aylott; hairdresser, A. G. Scott; assistant hairdresser, Ann Williams; director of music, Hans May; assistant director of music, Wilfred Burns; buyer, Dudley May; assistant buyer, A. Wisbey; master carpenter, Arthur Searle; master painter, Reg. Wildman; master plasterer, B. Moodnick; chief electrician, Tom Sullivan; property master, Frank Davies; charge hand electrician, Alec Hawes; set dresser, Bill Osborne; floor props, J. Tyrell; grips, A. Brand.

At Islington

MIRANDA (Gainsborough).—A full production unit list appeared in the KINE. of July 10.

At Pinewood

ESTHER WATERS (Wessex)

C. Pennington-Richards and H. E. Fowle, lighting cameramen; Michael Gordon, supervising editor; Raymond Anzarut, production manager; Phil Shipway, first assistant director; Charles Knott, sound mixer; Max Rosher, still cameraman; George Mills, assistant to producers; Spencer Kendal, assistant production manager; Peter Blom, second assistant director; Ronny Stark, third assistant director; G. Massy-Collier, camera operator; H. Slagter, focus puller; R. S. Robinson, clappers; Jack Locke, boom operator; H. Raynham, sound camera operator; C. Jones, sound maintenance engineer; Pauline Roberts, continuity; Constance Willis, assistant continuity; John Krish, editor; Peter Seaborne, first assistant cutter; Pamela Heinz, second assistant cutter; Fred Pusey, art director; John Harman, assistant art director; Denys Pavitt, set decorator; Charlie Cussack, construction manager; Geoffrey Drake, draughtsman; Beryl Neville-Stack, costume superviser; Alix Stone, costume designer; Dorothy Edwards, wardrobe supervisor (ladies); Kathleen Moore, wardrobe mistress (ladies); John McCorry, wardrobe (gents.); Harry Rossdale, wardrobe (gents.); Chris Chapman, property buyer; John Wilcox, Jim Hydes, make-up; Jean Carr, Bill Griffiths, hairdressing; Jock Sang, electrical foreman; Joy Raymond, publicity director; L. Wilkie, chief publicity assistant.

OLIVER TWIST (Cineguild).—A full production unit list appeared in the KINE. of July 10.

THE RED SHOES (Archers).—A full production unit list appeared in the KINE. of July 10.

At Riverside

THIS WAS A WOMAN (Excelsior).—Producer, Marcel Hellman; director, Tim Whelan; dialogue, Wallace Douglas; musical director, Mischa Spoliansky; art director, Andrew Mazzei; chief draughtsman, Tom Goswell; still photographer, C. Stanbrough; production manager, Pat Kelly; casting director, Nora Roberts; 1st asst. director, Stanley Couzins; 2nd asst. director, Clive Midwinter; property buyer, Jim Baker; master carpenter, Peter Dukelow; master plasterer, Bill Knapman; master painter, R. Eversfield; property master, J. Bigg; floor props, G. Dye; chief floor electrician, F. Jenkins; chief projectionist, G. Underwood; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, A. Binney; chief make-up, Nell Taylor; lighting, Gunther Krampf; camera operator, Hal Britten; focus operator, Gerry Turpin; publicity chief, Sally Sutherland; continuity, Peggy Singer; editor, E. B. Jarvis; sound supervisor, G. Burgess; sound mixer, H. C. Pearson; boom operator, F. A. Tomlin; sound camera, Gordon Hay; costume designer, Anna Duse; personal assistant to director, Tony Kelly; chief accountant, R. Gale.

At Shepherd's Bush

THE CALENDAR (Gainsborough)

Executive producer, Sydney Box; director, Arthur Crabtree; production controller, Arthur Alcott; production manager, Douglas Peirce; cameraman, Reg Wyer; supervising art director, George Provis; art director, John Elphick; wardrobe supervisor, J. Harris; supervising editor, Alfred Roome; cutter, J. Barker; make-up, W. T. Partleton; stills, A. Chapman; recordist, A. Rhind; first assistant director, Basil Keyes; second assistant director, D. Rose; third assistant director, E. Braun; camera operator, Len Harris; first assistant camera operator, J. Harris; second assistant camera operator, P. Young; continuity, P. Pearson; assistant continuity, Margaret Taylor; hairdressing, Nina Brue; wardrobe mistress, Dolly Smith; wardrobe master, Bill Neale; loading, W. Law; sound camera, L. Abbott; boom operator, Charlie Wheeler; assistant boom operator, R. Frampton; property master, Arthur Rumsey; floor electrician, F. Elkins; publicity director, Tom Burdon; stills and publicity features, Leslie Frewin; floor representative, Arthur Allighan.

EASY MONEY (Gainsborough).—A full unit list will appear as soon as it is available.

THE BAD LORD BYRON (Gainsborough).—A full production unit list will appear as soon as it is available.

At Shepperton

ANNA KARENINA (London).—A full production unit list appeared in the KINE. of July 10.

BONNIE PRINCE CHARLIE (also at Worton Hall).—A full production unit list will appear in the near future.

LOST ILLUSIONS (London).—A full production unit list will appear in the near future.

At Southall

JUST WILLIAM'S LUCK (Alliance)

Producer, James A. Carter; associate producer, John Sloan; director, Val Guest; production manager, T. S. Lyndon-Haynes; assistant production manager, James Shingfield; production secretary, Myra Osborn; first assistant director, George Fowler; second assistant director, Geoffrey Haine; director of photography, Leslie Rowson; camera operator, Ken Talbot; focus operator, John Winbolt; loader, Michael Reed; art director supervisor, Andrew Mazzei; art director, Harry Moore; recording supervisor, George Burgess; hairdresser, Miss Sheardon; make-up supervisor, Nell Taylor; make-up artist, George Turner; still photographer, Dick Cantouris; assistant still photographer, Bishop; casting director, Nora Roberts; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Olive Swinney; wardrobe assistant, Marjorie Brown; editor, Ann Barker; continuity, Marjorie Owens; studio publicity, Evelyn Barrie.

At Twickenham

THE BRASS MONKEY (Alliance)

Executive producer, James A. Carter; producer, N. A. Bronsten; associate producer, John R. Sloan; director, Thornton Freeland; dialogue director, Denis Freeman; production manager, Laurie Lawrence; production assistant, M. T. Whiting; production secretary, Molly Borlase; assistant director, Leon Bijon; second assistant director, Eric Pavitt; third assistant director, Alan Williams; location manager, T. W. Parry-Davies; assistant location manager, Sylvia Milson; director of photography, Basil Emmott; camera operator, Bert Mason; focus operator, Gerry Fisher; loader, Graham Arlen; art supervisor, Andrew Mazzei; art director, Walter A. Scott; recording supervisor, George Burgess; hairdresser, Doris Cummine; make-up supervisor, Nell Taylor; make-up artist, Kenneth McKay; assistant make-up artist, F. Williamson; still photographer, Harold Hanscombe; casting director, Nora Roberts; supervising editor, Eily Boland; editor, David Hawkins; first assistant cutter, Ken Bilton; second assistant cutter, J. Barnicoat; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, E. Adamson; continuity, Rene Galler; assistant continuity, Ann Leonard; buyer, Jim Bay; studio publicity, Evelyn Barrie.

NO ORCHIDS FOR MISS BLANDISH (Alliance).—A full production unit list appeared in the KINE of July 10.

At Walton-on-Thames

THE FIRST GENTLEMAN (Columbia British)

Director, Cavalcanti, assistant producer, Ivan Lassgallner; production manager, Ray Pitt; assistant production manager, Terry Price; assistant director, Frank Hollands; second assistant director, Harold Buck; third assistant director, Clifford Price; unit manager, James Mahoney; art director, C. P. Norman; assistant art director, Lawrence Broadhouse; set dresser, Philip Stockford; costume designer, Elizabeth Haffenden; assistant designer, Doris Lee; period adviser, Eric Capon; wardrobe master, Goff Price; first assistant wardrobe, Harry Jordan; assistant wardrobe, Mrs. Goff Price; wardrobe mistress, Molly Arbuthnot; assistant wardrobe, James Jordan; continuity, Daphne Heathcote; assistant continuity, Kate Parker; production secretary, Joan Clark; editor, Marjorie Saunders; cutter, Mrs. C. Hone; assistant cutter, Pam Chapman; director of photography, Jack Hildyard; camera operator, Arthur Grant; clappers, E. Williams; loading, I. Morris; sound unit camerman, Cedric Williams; second unit camera operator, Rettlewell; second unit camera assistant, Tony White; chief make-up artist, George Claff; first assistant make-up, George Partleton; second assistant make-up, Phil Leakey; joint chief hairdressers, Frank and Betty Cross; first assistant hairdresser, Monica Hustler; second assistant hairdresser, Gordon Bond; runner, Geoffrey Helman; sound engineer, Fred Turtle; records and sound fixer, T. Meyers boom operator, J. Davies; sound camera maintenance, Ron Ford; focus puller, Ken Hodges; sound maintenance, Cliff Sandall; stills supervisor, R. Joyner; stills cameraman, Harold Saunders; second stills cameraman, George Catley.

At Welwyn

BOND STREET (World Screenplays)

Producer, Anatole De Grunwald associate producer, Teddy Baird; director, Gordon Parry; production designer, Paul Sherriff; sound mixer, Stan Jolly; editor, Gerald Turney-Smith; 1st asst. art director, Peter Glazier; 2nd asst. art director, Angela Trelaine; 1st asst. director, Pat Jenkins; 2nd asst. director, Roger Good; third asst. director, Charles Rogers; continuity, Connie Clarke; continuity asst., Evelyn Kelly; make-up, Gerald Fairbank; make-up asst., Eric Aylott; hairdresser, Bebe Hollis; draughtsmen, Walter Rees and Mrs. Pomeroy; art dept. trainee, Nancy Noble; cutting-room assts., Lee Doig and Derek York; production secretary, Ann Forsyth; production manager, Isobel Pargiter; lighting cameraman, Otto Helier; camera operator, Claude Drisse; camera assts., Bob Day and Egill Woxholt; sound boom, Owen Mundin; sound camera, Jack Davies; sound crew asst., Jim Davies; costume designer, Peter McCulloch; asst. costume designer, Mary Susan King-Clark; costume supervisor, Madame Lazareva; wardrobe master, William Smith; asst. wardrobe mistress, Miss Grey; stills, George Dale; casting, Robert Lennard; publicity, "Bill" Sykes.

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'Golden Earrings'
STARRING
RAY MILLAND • MARLENE DIETRICH

THE PRESS PULSES WITH PRAISE FOR

HAL WALLIS'

Golden Earrings

"WOMEN WILL REVEL IN THE TASTEFUL INTERIORS AND HANDSOME CLOTHES"
Daily Film Renter

"A FEAST OF STARK CHARACTERISATION AND DYNAMIC ACTING"
To-Day's Cinema

"ACTING, FIRST-CLASS"
Daily Herald